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Home Restoration & Design

Old House JOURNAL

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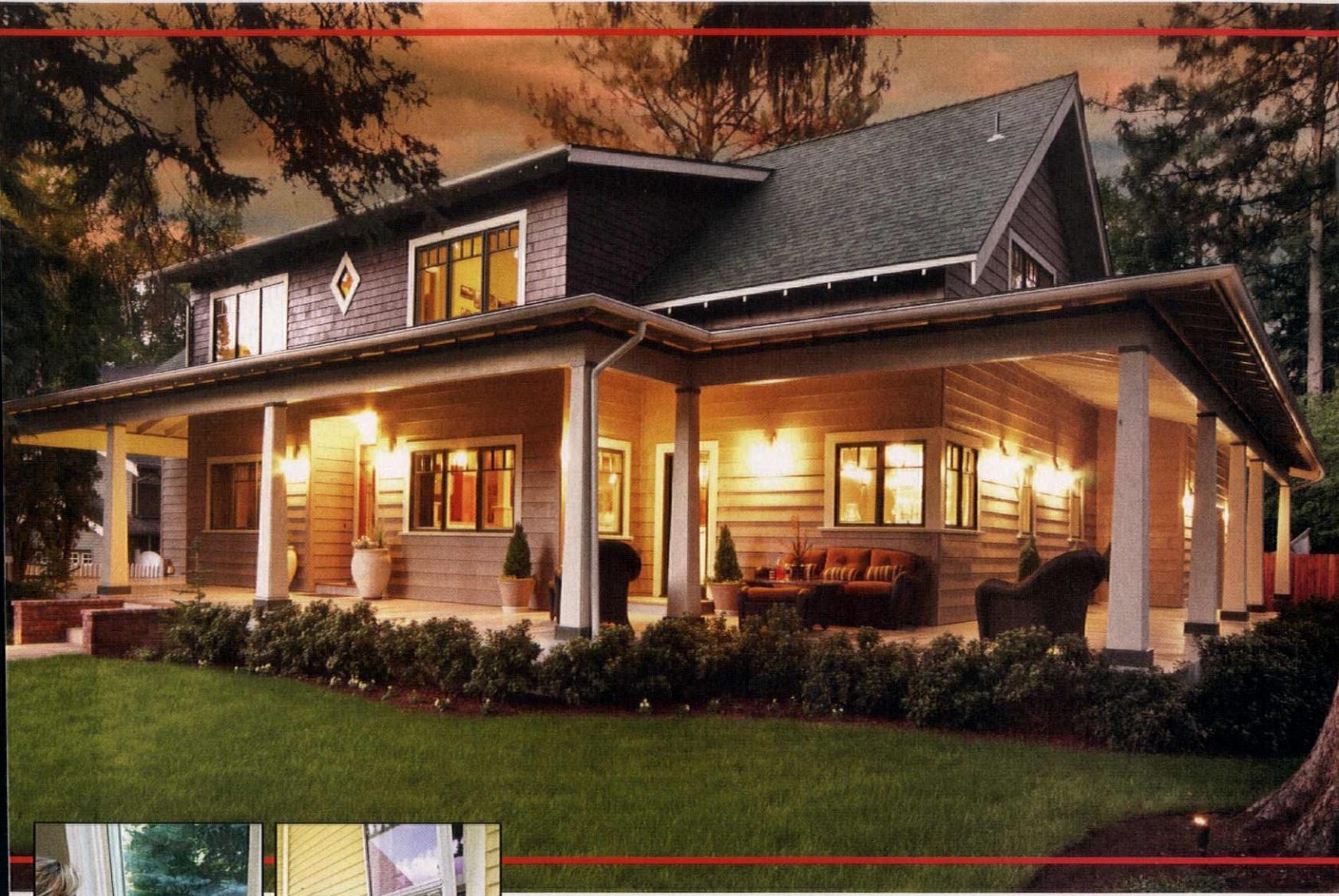


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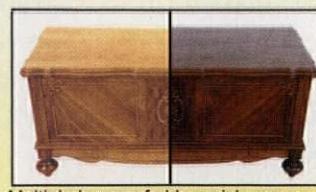
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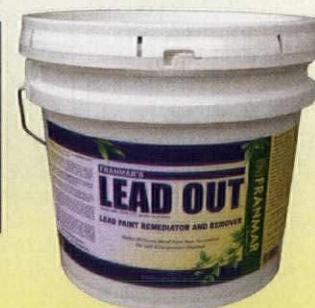
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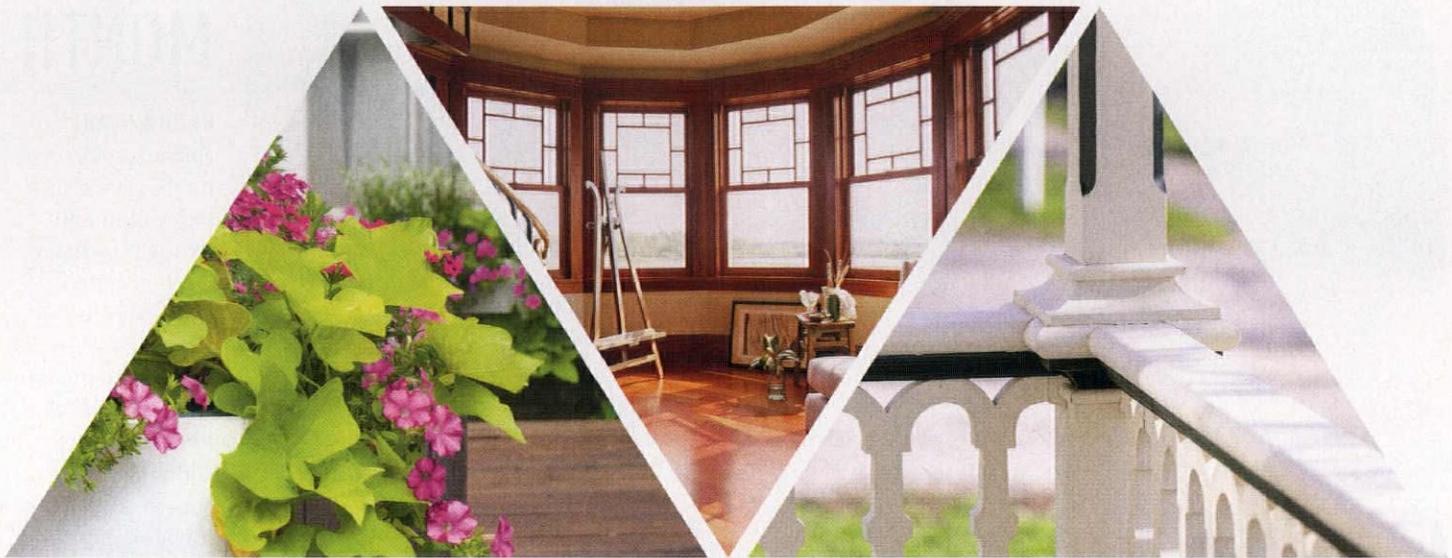


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LEFT: A SELECTION FROM TERRY WILMARTH'S WINNING PINTEREST KITCHEN CONTEST BOARD.

THIS MONTH

HAND & HEART

Because old houses have so many elements wrought by hand, I'm fascinated by the new book *Acts of Creation*. It profiles 14 modern craftspeople who imbue their work with heart and soul in addition to functionality and beauty, just like so many fine artisans I know in our old-house universe. thesagergroup.net

One of the great joys I get from my house is looking out the windows.

year's brutal Polar Vortex in Michigan, and you couldn't pay me to trade them in.

If you like old windows as much as I do, you'll love the Restore article in this issue. It not only looks at how windows have evolved through the years, but also details helpful projects for repairing broken sash cords and finding replacement hardware (see "Grand Openings," page 42). We've got more projects online and in our digital editions, too. Find info on replacing a cracked pane at bit.ly/brokenpane, and download our digital edition to learn how to troubleshoot metal windows.

Now that warmer weather's finally here, my thoughts have turned to jazzing up the yard. The beautiful garden featured in this issue may be tiny, but I'm not sure I've seen more creative angles for mixing and training plants in one place (see "A Seaside Garden," page 8). It makes me want to rush out and get my hands in the dirt! Porches also naturally come to mind this time of year. How many times have you seen beautiful old houses with abominable porches tacked onto them? Because porches are vulnerable to the weather and require scrupulous maintenance, it's all too easy for this to happen. Homeowners (and OHJ readers) Pat and Dan Miller took such an anachronistic porch and reinvented it as an Italianate vision. Their meticulous process can be a guide for anyone aiming to do the same (see "Perfect Porches," page 68).

Finally, we're sending a big congrats to Terry Wilmarth, the winner of our Pinterest kitchen board contest. We loved Terry's inspiring array of images, each transporting us to a memorable vintage culinary outpost (see a sampling above). Thanks to all who participated, and be on the lookout for more great contests coming soon on our Pinterest and Facebook pages!



The portals on my Colonial Revival are enormous nine-over-six double-hungs, their imperfect 1920s glass framing views with a vintage twist. I see a hint of the past every time I gaze through them. People often ask me about windows, and whether originals can truly be as energy-efficient as new ones. (New data supports that they are indeed—see page 47.) I can say unequivocally that my original sash plus wooden storms kept me warm through this

Walt Harrington

"The author of *Acts of Creation* and *An Architectural Guide to America's Old Houses* is a well-known architectural historian and author."

ACTS OF
America's Finest
Hand Craftsmen at Work
CREATION

WE HEARD YOU

Many of you wrote to say you preferred to see Remuddling on the last page of the magazine, where you could easily find it as soon as your copy of OHJ arrives. Good news—we've returned it to its proper place; see page 92. Thanks for the feedback!



Old House JOURNAL

Unearth the 1930s slate stepping stone walkways currently buried around my yard.

Too many to count after this winter! Roof shingles blew off in 80 mph gusts, and then we got heavy rain. The roof has been patched, and now I need to deal with water damage.

Nancy E. Berry, Mark Clement, Brian D. Coleman, Steve Jordan, Rob Leanna, John Leeke, James C. Massey, Shirley Maxwell, Mary Ellen Polson, Andy Olenick, Ray Tschoepe

Get a sling for the hammock—and use it!

Add a patio so I can sip lemonade in the shade.

WE ASKED:
WHAT OUTDOOR PROJECT IS ON
YOUR TO-DO LIST
THIS SUMMER?

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Build a wooden ellis for the vines in our garden to crawl up.

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Add a new flower bed to the front yard.

Find a couple of rocking chairs so we can enjoy our front porch all summer long.

Start my first garden (and keep it alive!).

Start my first garden (and keep it alive!).

I'm finally going to order an old-fashioned striped awning to shade a little open porch off the sunroom.

Get a new roof and paint the whole house—not fun or cheap!

We need a new porch, but I'm holding out for the three-season room.

Get a new roof and paint the whole house—not fun or cheap!

Find aesthetically appropriate and affordable solar panels.



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TIMELESS DESIGN MEETS MODERN INNOVATION



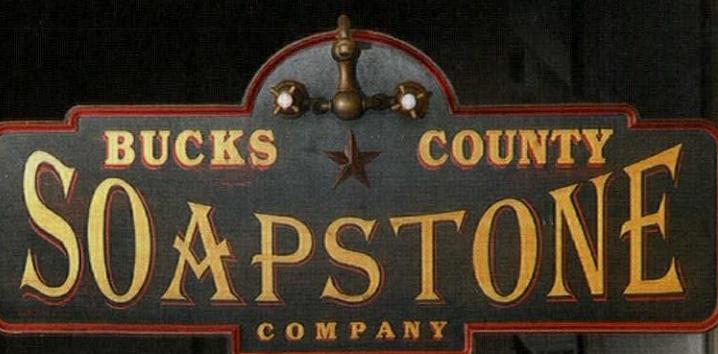
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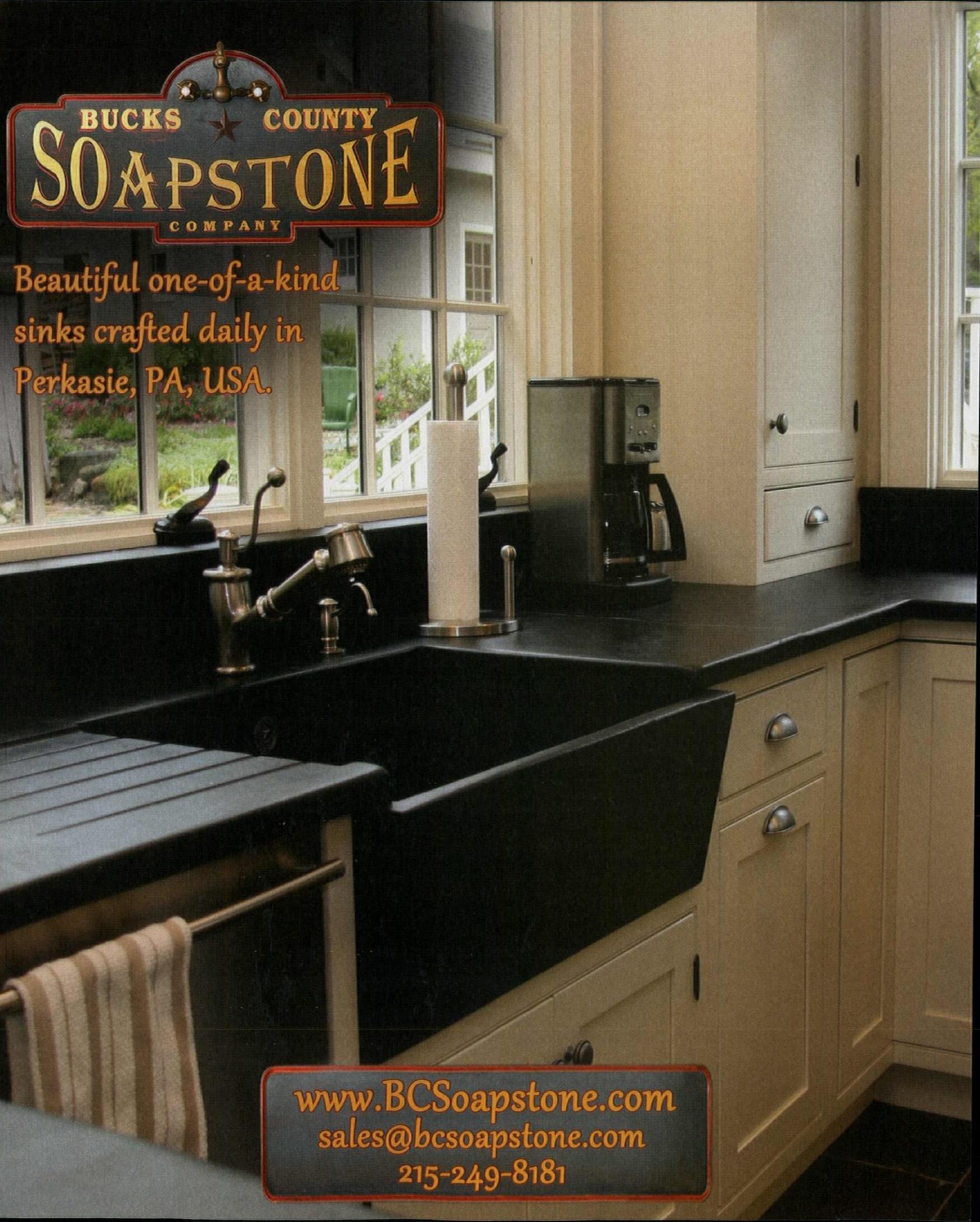


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A SEASIDE GARDEN

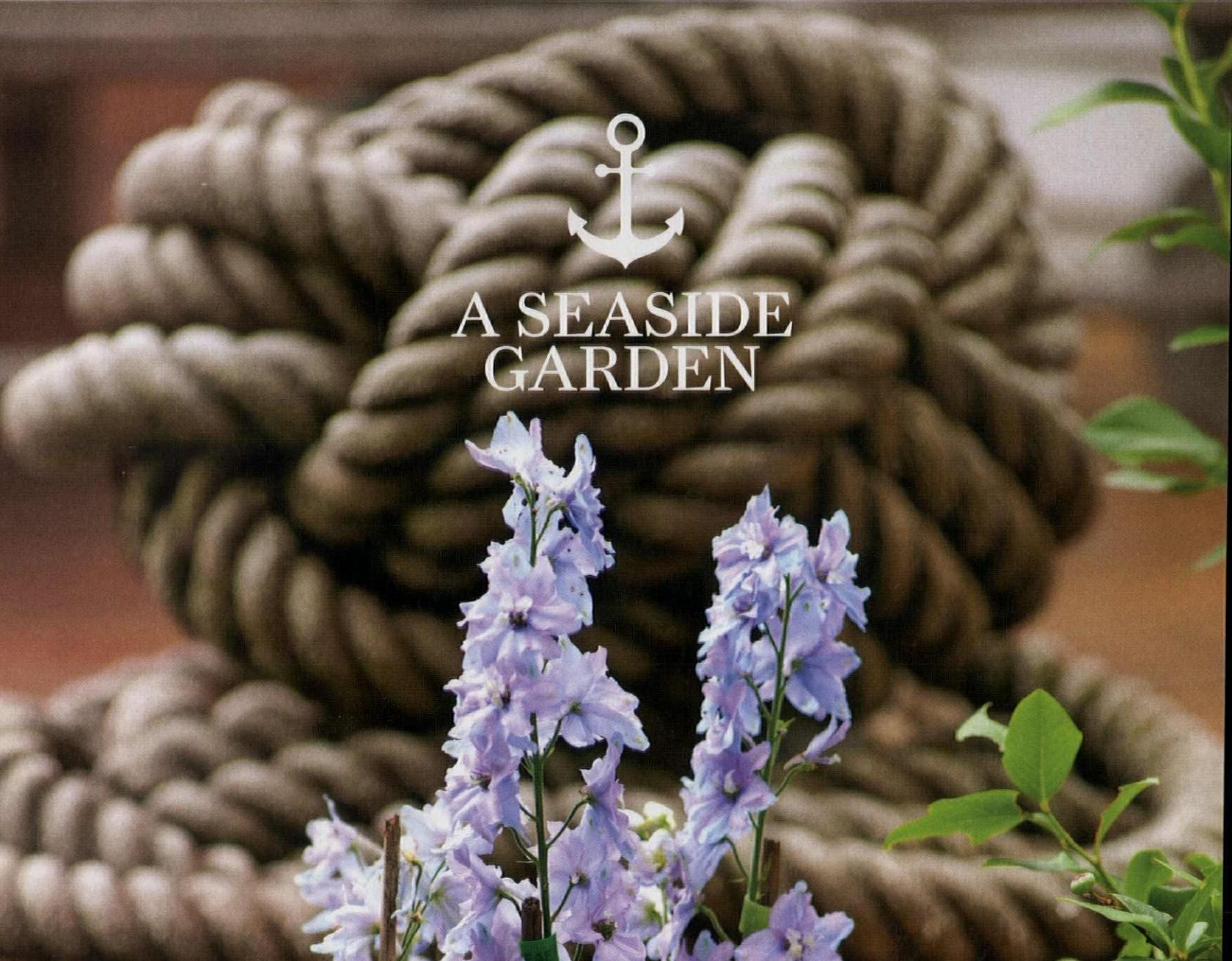
This Victorian cottage garden is awash in bold color.
+ PAINT PALETTE IDEAS

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A CASUAL CONTEXT

Vintage and contemporary pieces mingle in a perfect mid-century interior.
+ VISIT DELAWARE'S HISTORIC PLACES

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A SEASIDE
GARDEN



A FLOWERING PROFUSION SURROUNDS THIS NEW ENGLAND VICTORIAN THREE SEASONS OF THE YEAR.

STORY BY REGINA COLE PHOTOS BY KINDRA CLINEFF

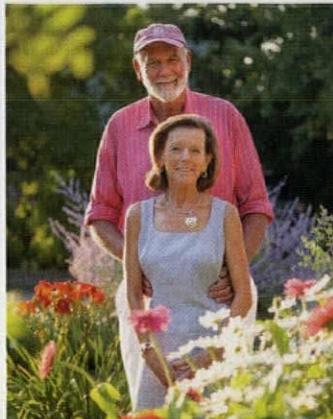
GRANITE POSTS COUNT AMONG THE FEW, CAREFULLY CHOSEN ORNAMENTS IN THIS GARDEN. OPPOSITE: DELphinium FRONTS A MONKEY'S FIST KNOT NAUTICAL ROPE.



B

Before they bought this house, in the late 1970s, Carol and David Delaney were not gardeners. Neither was their new yard much of an inspiration. "It was nothing," Carol says. "Just a house with a small yard around it . . . a lawn, a few bushes, that was it."

The pretty Victorian is a two-story Second Empire cottage with a bell-shaped roof and a delightful wraparound porch with fancy sawn balusters. It was built around 1890 just a stone's throw from the sea in Rockport, Massachusetts, the Cape Ann town once famous for its granite quarries. The lot includes a barn that predates the house; local lore has it that lumber once was milled here for the neighborhood. The rectangular lot, which also has two sheds, is sandwiched between a narrow village street and a small lane. The Delaneys are the third owners of the house, which had been slightly enlarged with a kitchen addition sometime before Carol and David moved here.



It was sailing that brought them to this ocean town on Boston's North Shore. "We moved from Cambridge so that we would be able to sail our boat on summer evenings after work, instead of just on the weekends," David explains. The two were attracted to Rockport's village center, with its collection of tightly clustered 18th- and 19th-century frame houses. They bought this charmer on impulse, and for years they tended to their children and their careers. Increasingly at home in the quiet neighborhood, the couple began to see possibilities for their smallish lot.

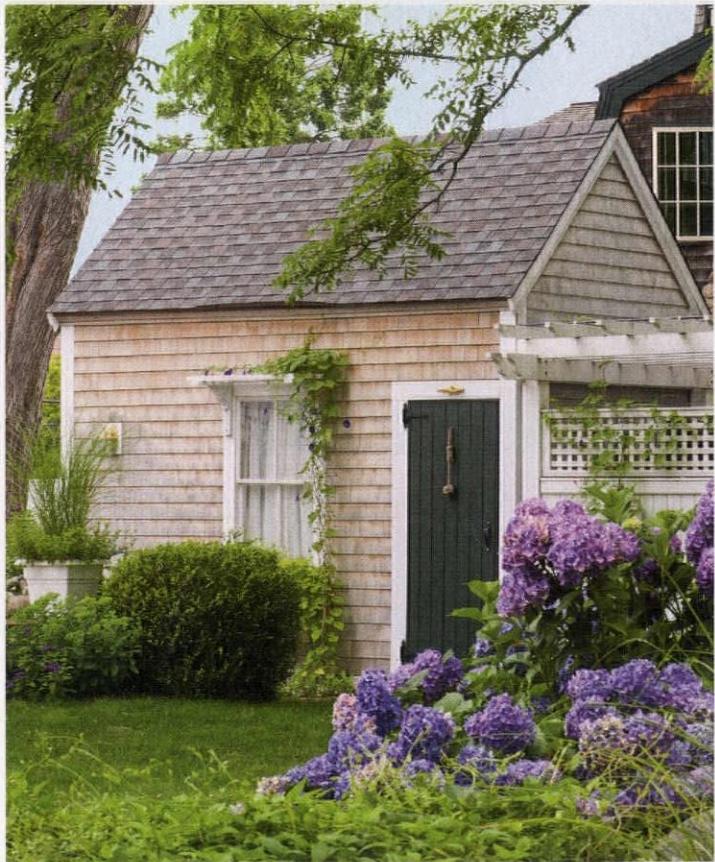
First, they added a large, curving deck overlooking the backyard and accessible from the kitchen. So "one of our first projects was to level the backyard," David says. "The work was all new to us—as was the discovery of vast numbers of rocks unearthed as we dug."

In the time-honored tradition of New England farmers and gardeners, David used the rocks to build stone

walls, which define the various garden areas. "It was absolutely therapeutic," says the retired hydrologist. "First, I spread out all the rocks; then, it was like a puzzle."

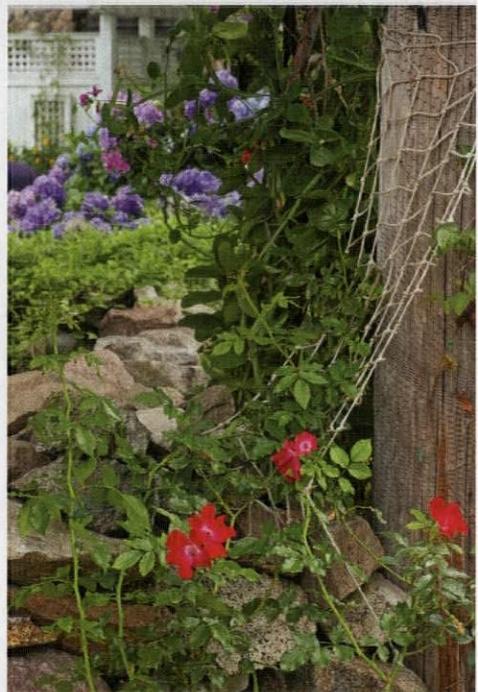
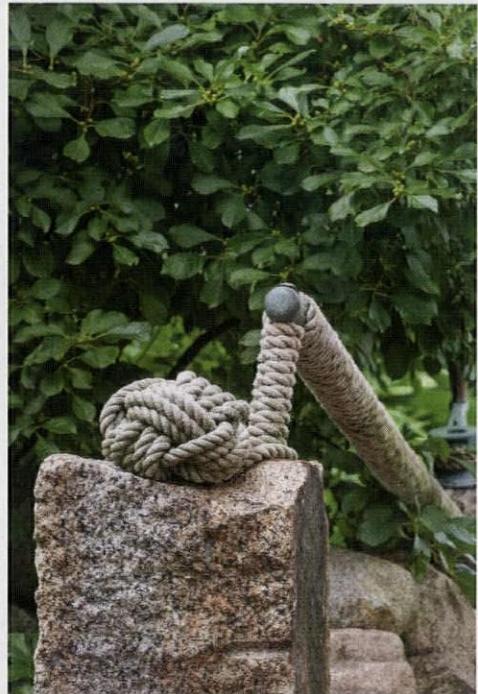
"I've always loved pictures of Cotswold cottage gardens, which conjure up the perfect place to sit, relax, and be with nature," Carol says. As their ambitions became serious, the couple consulted local master gardener Mary Mintz. She told them the first

OPPOSITE, CLOCKWISE:
THE SETTING SUN
IMPARTS A GOLDEN
GLOW TO RUDBECKIA
(BLACK-EYED SUSANS)
AND HONEYSUCKLE.
A MONTANA
CLEMATIS DECORATES
THE PORCH; THE
DISTINCTIVE BALUSTER
DESIGN IS ORIGINAL TO
THE 1890 HOUSE. ONE
OF TWO GARDEN SHEDS
IS ATTACHED TO A
PERGOLA NEAR NIKKO
BLUE HYDRANGEA.
MORNING GLORIES
GROW UP A FISHING-
NET TRELLIS TO
PERGOLA-SCREENS AT
WINDOW HEADS.



More Online

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Rope & Rock

LOCAL DETRITUS
AND CAPE ANN
GRANITE ARE USED
TO TRAIN PLANTS.

ROPE

Nautical rope and fishing line make plants behave. Sweet peas vine through tied branches (top left). Dock line knotted into a shapely Monkey's Fist decorates the deck (page 8) and becomes a post finial (top right).

ARBOR

Two clematis varieties clamber over a peaked arbor beside the house (top center). Cross pieces and netting act as a trellis.

TRELLIS

Clematis and morning glories on the front porch (page 11) are trained on a trellis made from a heavy fishing net David found on the waterfront. Elsewhere, trellises made of lattice strips hold container plants (center).

ROCK

The net became trellising for stone walls (above). Granite plinths add structure.



THE NEW REAR DECK IS BEAUTIFULLY EDGED WITH HARDY PLANTS. PERENNIALS INCLUDE RUDBECKIA (BLACK-EYED SUSANS) AND HYDRANGEA.



order of business was to identify their yard's various microclimates. "Before Mary, we didn't even know such a thing existed!" they laugh. Carol says that Mary also came back to guide them in the second year.

Diverse gardens now surround the house with lively color and texture, in the cottage garden tradition. In spring, summer, and fall, passersby comment on the flowering profusion. When the property was featured on a Rockport garden tour in 2012, Carol and David received more than their share of gushing compliments. Garden tourists were especially taken by David's use of local materials, including stones, rope, and fishing nets, to create trellises, edging, and plant supports.

"David and I love working on these projects together," Carol says. Her husband agrees: "It's been a wonderful, ongoing project. Carol does the gardening, while I dig the holes." His wife laughs and explains the importance of putting the right plant in the right place. Despite Mary's excellent advice, getting the plants right "is more like

OPPOSITE: A HAWSER (A THICK MOORING OR TOWING ROPE) FROM A FISHING BOAT KEEPS CHAIRS AND CHAISES IN PLACE ON THE REAR DECK. SURROUNDED BY OVERFLOWING WINDOW BOXES, HYDRANGEA, DAYLILIES, AND ORNAMENTAL GRASSES, IT'S A RESTFUL TRANSITION SPACE.

a science experiment," Carol says. The Delaneys say that a dedication to chemical-free cultivation has guided their choices.

For example, Carol says, "powdery mildew can be a real problem with our proximity to the water—so we grow indestructible, old-fashioned plants like black-eyed Susans and daisies. I've also learned that garden hygiene is important. To successfully grow delphiniums, which I love, I make sure to pick up any blackened stuff and keep it away from the soil."

Several years ago David installed a series of granite posts along the edge of the street. "They define each entrance into the garden," he says. "It's nice to use Rockport granite." As decorative design elements find their way into the garden, the couple takes care to assure their subtlety and appropriateness. "At this point, it's nice to add pieces that add interest and become a part of the design," says Carol. "But it's so easily overdone; it's a balancing act."

In the mature garden, the Delaneys dig up and divide perennials, donating many to the Rockport Garden Club's annual plant sale. Both of them profess to love the hard work. "Maybe down the road we'll want less labor-intensive plants," Carol says. "But this work is so satisfying. I call the garden 'my happy place'."



Perennial Beauty

"THIS GARDEN IS AT ITS PEAK IN AUGUST," SAYS CAROL DELANEY.

Some of Carol's dearly held gardening beliefs were upended as she cultivated this plot. "I always thought that roses were a necessary part of a cottage garden. But I learned that I don't like working with roses because of the thorns. We've moved them several times; this year, they'll likely be recycled." Now she confesses to a fondness for hydrangea, zinnia, alyssum, and nasturtiums. She and David both love clematis, various varieties of which climb parts of the house and the sheds. The couple have learned to consider the fierce winter wind in their plantings.

Carol chooses hardy varieties of time-honored perennials like liatris and rudbeckia, which bloom along the edge of the side lawn in late summer. There's texture in the pale green succulent sedum that grows alongside delphinium and heliotrope. Russian sage, daylilies, alyssum, and other flowers spill onto a brick walk. Planters on the deck burst with sun-loving grasses and lantana.

FOR RESOURCES, SEE PAGE 91.



Exterior schemes were chosen by **James Martin** of **The Color People**, the architectural color consulting firm begun in 1979 in Denver, which works nationwide: colorpeople.com.

All paint colors are by Benjamin Moore.

Paint Palette Alternatives

The Rockport house is a late Victorian cottage—which historical color experts might suggest be polychromed in period colors. **By Patricia Poore**

The homeowners kept with New England's long-standing Colonial Revival tradition of white paint for both body and trim. They felt that such simplicity was the best way to show off their very colorful garden on a small lot.

Here we present several suggested paint schemes, all keyed to the late Victorian period but, more to the point, chosen for compatibility with other houses in this neighborhood. In the old seacoast town, blue-gray light hovers over weathered shingles and white churches. Brilliant "boutique" color schemes are best left to other locales.

The most historical scheme ends up looking edgy: Dark trim and sashes, typical of the era, generally are not in favor today.

Body: Deer Path, 1047
Trim: Greenfield Pumpkin, HC-40
Accents: Deep Ochre, 1048
Sash: Sterling Forest, 518





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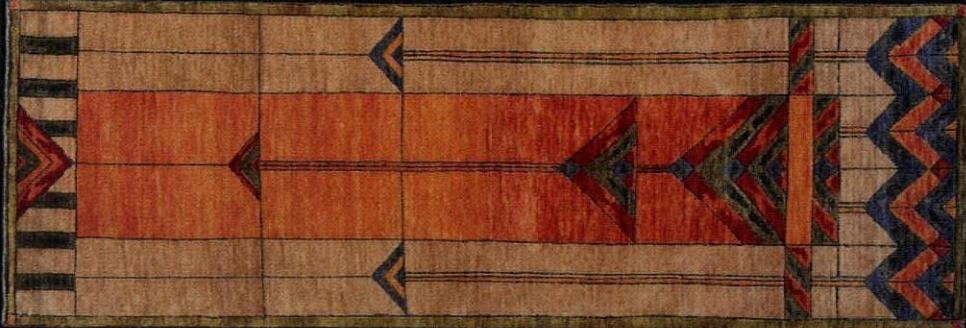


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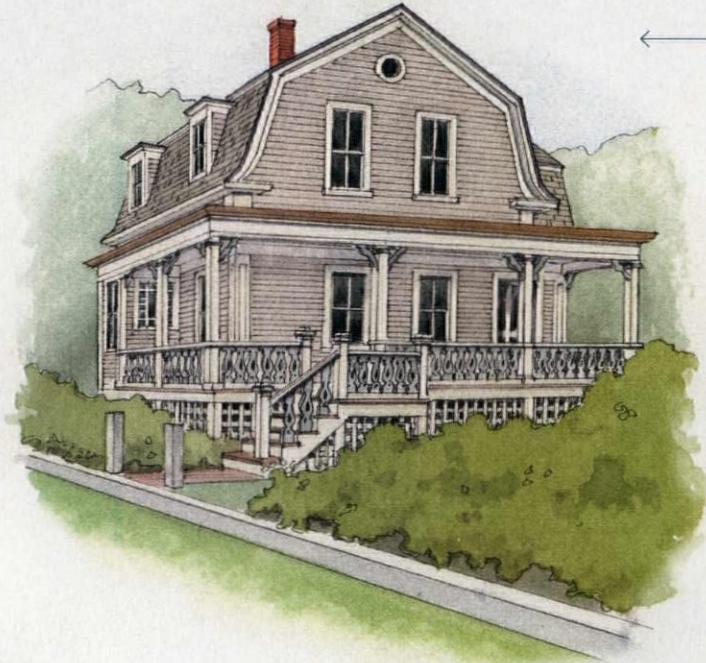
Even with this historical and more colorful palette, minimal detailing keeps the house modest and serene.

Body: Powell Buff, HC-35

Trim: Devon Cream, 914

Accent
(gable crown):
Jackson Tan,
HC-46

Accent
(brackets,
balusters):
Danville Tan,
HC-91



This scheme uses a gray body, perennially popular and suggestive of weathered wood.

Body: Shale,
861

Trim: Linen
White, 912

Accent
(gable crown):
Cobblestone
Path, 1606

Accent
(brackets,
balusters):
Blue Springs,
1592



Again, James Martin puts a punch color, or accent, on the crown molding at the gable edge to relate to the dark copper gutter.

Body: Putnam
Ivory, HC-39

Accent
(gable crown):
Temptation,
1609

Trim: Windsor
Cream, 913

Accent
(brack-
ets, balusters):
Wisteria,
AF-585

More on the iPad

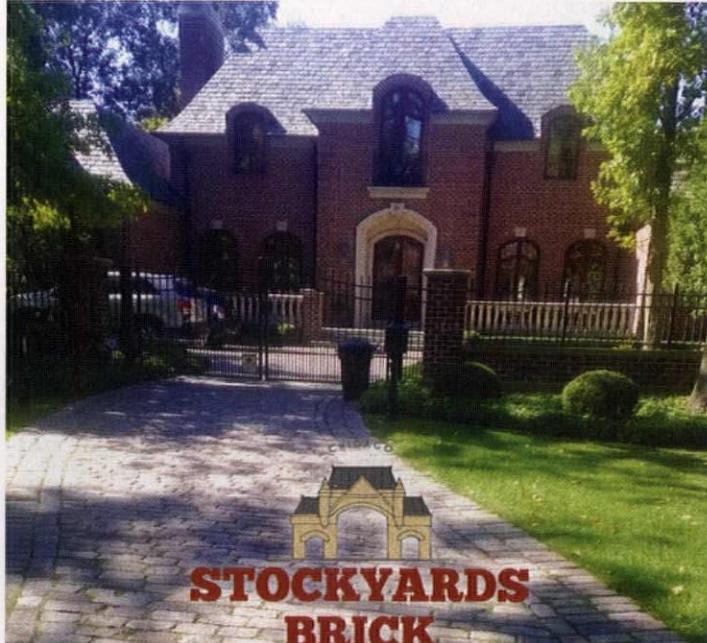
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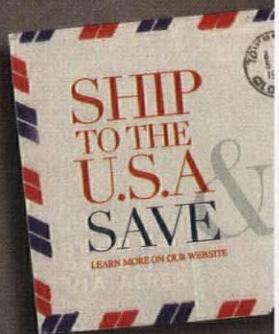
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A CASUAL CONTEXT

A PREDISPOSITION FOR MID-CENTURY MODERN LEADS TO THE PERFECT HOUSE.

STORY BY PATRICIA POORE PHOTOS BY GRIDLEY + GRAVES



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Time-worn vinyl was replaced with earthy cork, a resilient flooring that's color-compatible with hardwoods and easy on the feet.



Just when he'd settled into "a perfectly nice neo-colonial," George Marrone came across this secluded house in the woods along a creek in Wilmington, Delaware. Right away, he claims, "I knew I had to live in this house. Everything I wanted was right here."

George was captivated by the broad foyer with its flagstone floor and floating staircase, the cathedral ceiling and beams of Douglas fir. "The layout is really a tri-level," he explains. The entry and soaring living room are on the main level. Kitchen, dining room, den, and office occupy the lower level. On the upper level, a master suite overlooks the creek; a 30'-long catwalk over the entry leads to three more bedrooms.

At first the house was dark inside, owing to lots of patterned wallpaper and heavy window coverings. Still, it had been well-maintained. Original details included the three-sided fireplace with its stone hearth wall, red oak flooring, walnut and teak built-ins, an indoor charcoal grill, and a futuristic stainless steel kitchen hood that dated to 1959, when the house was built.

"The open floor plan was so integrated; I had never seen anything quite like it," says George, a healthcare administrator who shares the house with partner Michael Nocera, whose career is in finance, and English bulldogs Sophie (the brindle one) and Sasha.



George bought the property from sensitive second owners: "It was amazing to find a house that was so complete," he says. The 4,300-square-foot house was built for Delaware artist Carolyn Blish and her husband, the late DuPont executive Stanley Blish. Carolyn found the floor plan in a magazine and had it customized and built by Dick Ciotti on family land. "When she visited us," George recalls, "she kept saying 'less is more' and that our design showcases the architecture. I was thrilled she felt that way."

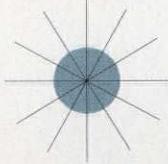
Mid-century Modern defines a style popular from about 1934 until 1965, which is characterized by linear spaces, organic shapes, modern use of natural materials, and integration with the outdoors (especially through the use of large expanses of glass). Wood and stone are prevalent. Built-in furniture adds to the clean layout and efficient use of space.

But George and Michael never intended to create a 1960s time capsule. They chose to mix vintage pieces with 21st-century furnishings, and also to mix pedigrees. "You can live casually among your collections if you strike a balance between style and comfort," George says.

Once they'd removed the wallpaper and shag carpeting, the pair calmed the interior by using a warm white (Benjamin Moore's Dove White) on nearly all the walls. "I wanted color to come from the art and accessories," George explains. "I didn't want to compete with the



"I'd never seen anything quite like it," marvels the owner about this house's open, tri-level floor plan.



MODERN MATERIALS

STONE

Used in both the entry and foyer, Pennsylvania flagstone floors connect indoors and out while introducing the textures and colors of nature. Continuing the indoor/outdoor dialogue, the use of natural stone softens the strong, modern statement made by the soaring fireplace.

WOOD

The use of dark, close-grained woods like walnut distinguishes Mid-century Modern interiors. Here, walnut panels wrap around the lower den, matching built-in walnut bookcases. Open-plan rooms with large windows balance the dark wood.

GLASS

Glass doors, clerestory windows, and large expanses of glass connect rooms to outside space. The interiors feel much larger than their actual square footage. Reflecting the vintage Sputnik chandelier, an original mirrored wall over the walnut buffet expands the dining room.

METAL

Original railings in this house are found on the curved staircase and the upper catwalk. Their utilitarian simplicity is simple and modern. Like the floating stair treads, slender metal components do nothing to detract from the open floor plan.

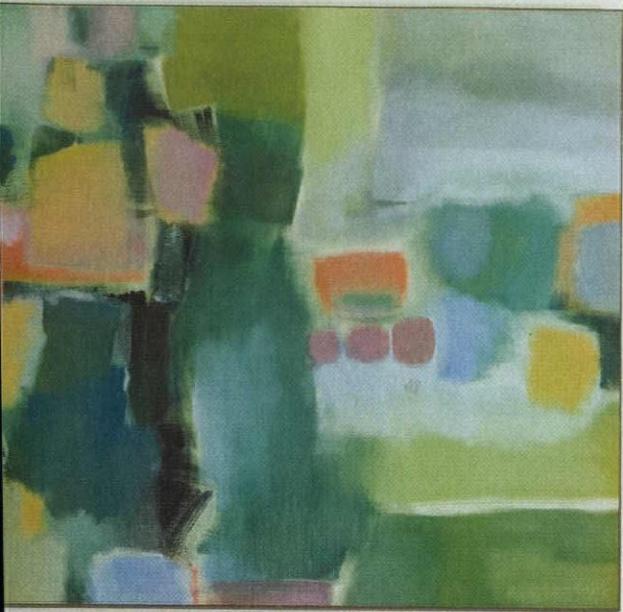


More on the iPad

See more photos of this home in our digital edition: oldhouseonline.com/ohjdigital.

“My idea of
Mid-century
Modern is
warm and
organic—
clean lines
balanced by
color and
texture.”





FURNITURE

New work like this Oly Studio lamp joins vintage pieces by Paul McCobb (coffee table, stools) and Robsjohn Gibbings (walnut end table).





CLOCKWISE FROM ABOVE: JONATHAN ADLER'S DESMOND SCREEN IS AT HOME IN THE LOWER-LEVEL DEN, WHERE FURNITURE IS A MIX OF VINTAGE AND CONTEMPORARY. IN THE KITCHEN, THE SCULPTED CEILING SOFFITS ARE ORIGINAL. LARGE WINDOWS ON THE REAR FAÇADE FACE THE PATIO AND YARD.

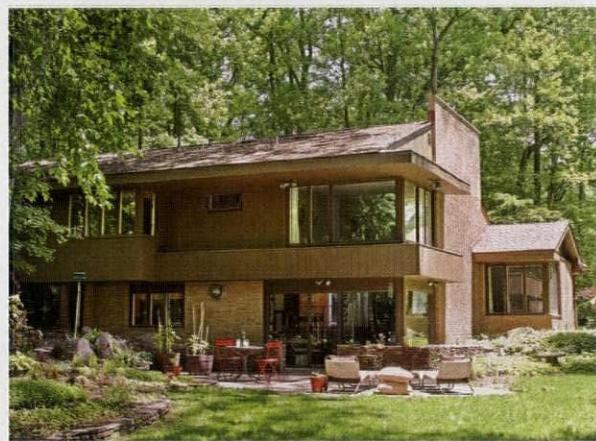
FOR RESOURCES,
SEE PAGE 91.

beautiful, natural tones of the wood and stone."

They also replaced pebbles in pits under the stairs with river rocks. "When we moved in, the dogs ran through the pebbles and jumped onto the dining-room buffet; the larger rocks deter them," George says.

The previous owner had updated the kitchen with flat-panel cabinets well-suited to the house; they changed the hardware. They kept the unique range hood. It took some time to find the right material for countertops, which had been laminate. "Granite is too current, and soapstone is too vintage," says George. He found a quartz composite to be most suitable. Some digging revealed that the original vinyl floor had been lavender, and the brick walls painted pale purple to match. Now the floor is cork and the bricks are white. "I like cork, which is from the mid-century period," George says. "It stands up to the dogs, and it stays at 70 degrees even in winter."

George and Michael say that restoring this house was a big commitment. "When you find your dream house, you cannot take it for granted, and that is not lost on us," George concludes. He says the best compliment they get is when guests say they feel right at home.



FURNISHED FOR LIFE

George Marrone says that the interior architecture has an ongoing dialogue with the furniture, lighting, and art. "This is not something to rush," he warns. He enjoyed layering with pieces found on eBay and at auction, new things, and furnishings from their previous homes.

In the lower-level den, a 20th- and 21st-century mix, the brown leather Barcelona daybed (page 22) dates to 1964. The room screen is new. The Saarinen Tulip stool is vintage (1965), as is the brass table lamp, the Eames rocker, and the George Nelson coffee table. The painting over the sofa is a 1960 piece by Karel Appel. A favorite find occupies the open foyer: the vintage Widdicomb bench made of bleached walnut with its original peachy fabric (page 22).

More Online

Find out more about iconic mid-century furniture designers at oldhouseonline.com.

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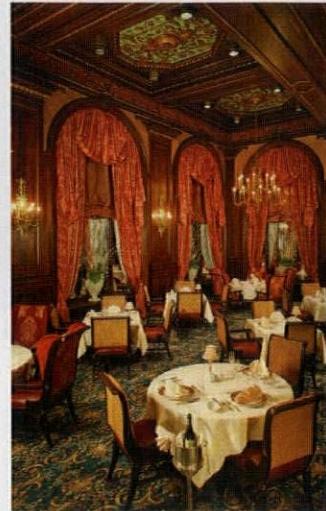
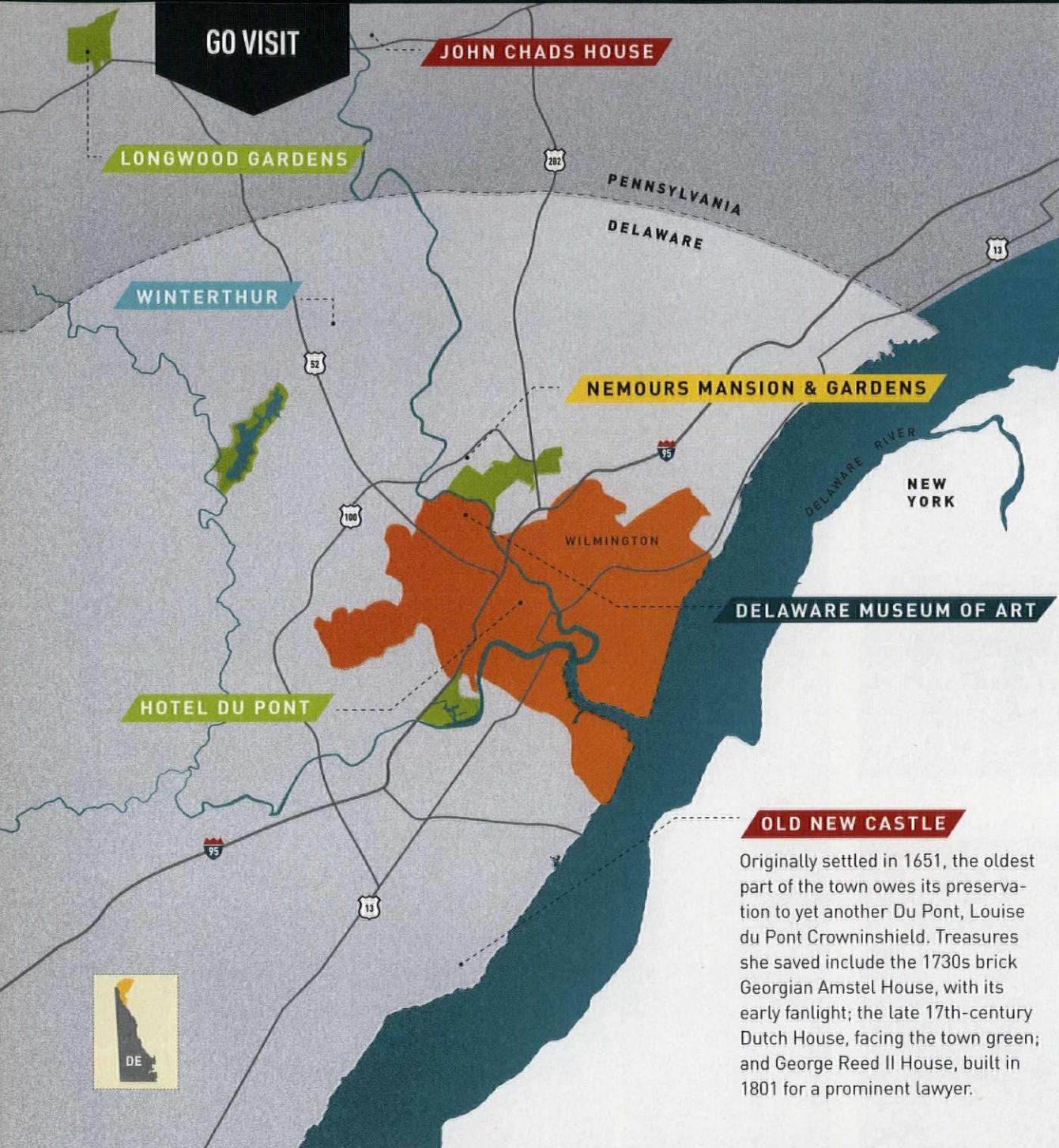
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GO VISIT

JOHN CHADS HOUSE



WHERE TO STAY

In downtown Wilmington, check in to the 1913 Italian Renaissance Hotel du Pont (hoteldupont.com), where you can peek into the Gold Ballroom or dine in the Green Room (above). In the countryside, consider the Inn & Spa at Montchanin Village (montchanin.com), a restored 19th-century hamlet on the National Register of Historic Places. Or choose from a dozen history-rich B&Bs through Brandywine Valley Bed and Breakfast (bvbb.com), among them the Inn at Whitewing Farm, with its 1700s farmhouse, and the 1837 Fairville Inn in Chadds Ford.

Wilmington and the Brandywine Valley

Explore early Dutch architecture and great estates curated by Delaware's first family, the Du Ponts. **By Mary Ellen Polson**

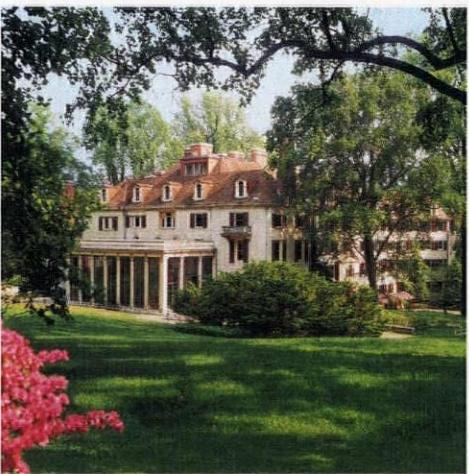
If your only experience of Delaware's Brandywine Valley is hustling through on I-95 once you're over the Delaware Memorial Bridge, it's time to shunpike. Start in Wilmington, a city colonized by the Swedes, Dutch, and English, and once known as the last stop on the Underground Railroad. Then head south to New Castle—already a town when William Penn landed here in 1682. Find your way to Route 52, where

you'll skirt the Brandywine River with its ruined mills and waterfalls, a historic waterway that allowed the Du Pont family to build a 19th-century empire that endures today. Once you've taken in a sampling of the family's historic mansions and gardens that include the justly famous Winterthur, seek out fieldstone farmhouses, some of them dating to the early 1700s, in Chadds Ford.



NEMOURS MANSION & GARDENS

Alfred I. du Pont built this imposing mansion—modeled on the late 18th-century French style by Carrere & Hastings—for his second wife, Alicia, then added the largest *jardin à la française* in North America. Patterned after the gardens of Versailles, the central axis extends for a third of a mile from the house. The Reflecting Pool (above) covers a full acre and has more than 150 jets.



WINTERTHUR

Henry Francis du Pont was an incurable collector, and when he finished expanding his estate house (the current dwelling dates to the 1930s), its 175 rooms were packed with collections ranging from spatterware arranged by color to the freestanding Montmorency spiral staircase, gleaned from a lost North Carolina mansion of the same name.

THE DU PONT LEGACY

Beginning in 1802, the Du Pont family made a fortune manufacturing gunpowder along the Brandywine River, then had the wherewithal to diversify as the Industrial Revolution progressed. Evidence of the family's largesse abounds in the romantic, hilly countryside where the heirs of Eleuthère Irénée du Pont built estates that are now almost exclusively in the public domain. The most famous is the Henry Francis du Pont estate at Winterthur, but other nearby sites include Nemours Mansion & Gardens (designed by Carrere & Hastings for Alfred I. du Pont in 1909), the Hagley Museum and Library (on the site of the original gunpowder works), and the not-to-be-missed Longwood Gardens in Kennett Square, Pennsylvania.



LONGWOOD GARDENS

One of the premier botanical gardens in the United States, Longwood is also one of the oldest, dating to a 1700 sale from William Penn to the Peirce family. In 1906, Pierre S. du Pont bought the arboretum to prevent it from being timbered. Through the 1930s, he added such features as a massive conservatory and fountains. Open year-round, its many gardens include the Italian Water Garden (above).

DELAWARE MUSEUM OF ART

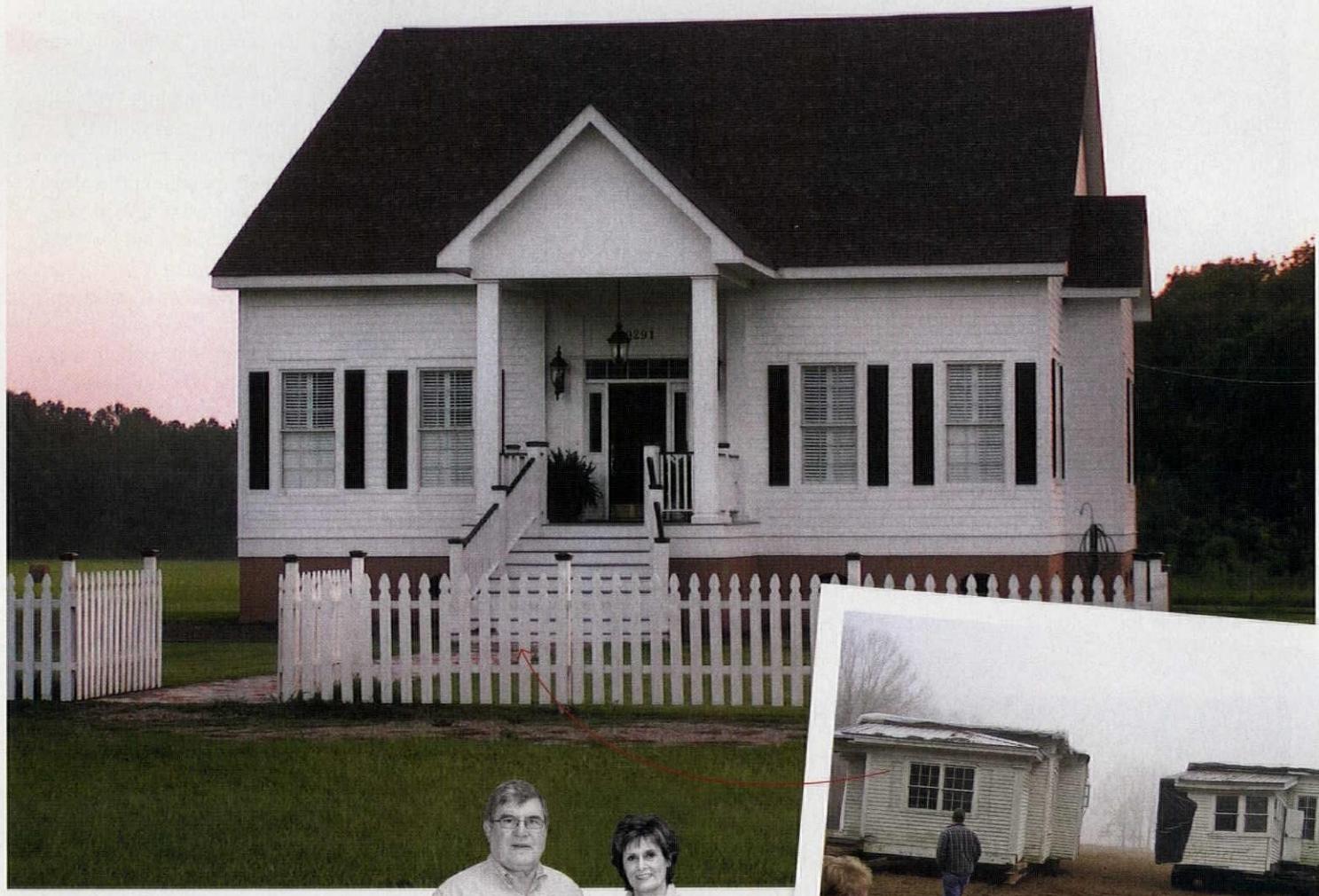
Holdings include the largest collection of pre-Raphaelite art outside the United Kingdom. A cadre of mid-Victorians that included William Morris, Edward Burne-Jones, and Dante Gabriel Rossetti, the pre-Raphaelites famously launched the English Arts & Crafts and Aesthetic movements through art that tipped over into decorative crafts like wallpaper and textile design. These men idealized their women in art, too, as in "Water Willow," Rossetti's portrait of his lover, Jane Morris (yes, also Mrs. William Morris).

JOHN CHADS HOUSE

Built for John Chads (also spelled Chadds) by John Wyeth Jr., a member of the artistic Wyeth family, this 1712 stone farmhouse is one of earliest of a style famous in the Brandywine Valley. (The builder's initials, J.W. Jr., are carved in the front of the house.) Chads' widow, Elizabeth, sheltered here during the Battle of Brandywine.



AFTER: THE COMPLETED HOUSE WAS RAISED 5' ON A NEW FOUNDATION. BEFORE: SPLIT IN TWO AND READY TO MOVE.



A MOVING RESCUE



This Alabama couple cut a house in half to start its journey toward resurrection. **By Elliott Poole**

We began a search for an old home when my wife, Tanya, and I decided to move to my family's property in Emelle, Alabama. After looking for a couple of years, I found that a friend in nearby Livingston wanted to move a cottage from his property so student housing could be built. We were happy to give it new life.

I contracted a house-moving company near Tibbie, Alabama, to move the house 12 miles to our farm in Emelle. Then Hurricane Katrina hit and the mover had several hundred houses to move, so he solicited help from a construction company for the project. The roof was removed and the house cut in half to facilitate loading it on a flatbed and taking it on the road. Todd Dirksen of Dirksen Construction in Porterville, Mississippi, and one assistant completed the renovation, which took a year and a half.



WHAT IT TAKES TO MOVE

Specialist house movers are critical to the process—which isn't cheap or fast. Size and construction of the building, distance of the move, and obstructions along the way (low tree branches, overhead wires, hairpin turns) determine feasibility and cost. In the Poole's case, they needed a permit from the city of Livingston to remove the structure, and permits from the State of Alabama and the Interstate Highway System to move the house on state and federal roads. A highway patrol escort was required. The power company granted permission to lift power lines along the 12-mile route. The move itself cost \$25,000; preparation was another \$25,000. New foundation, HVAC, septic work, a new roadway, and renovation came to \$250,000.

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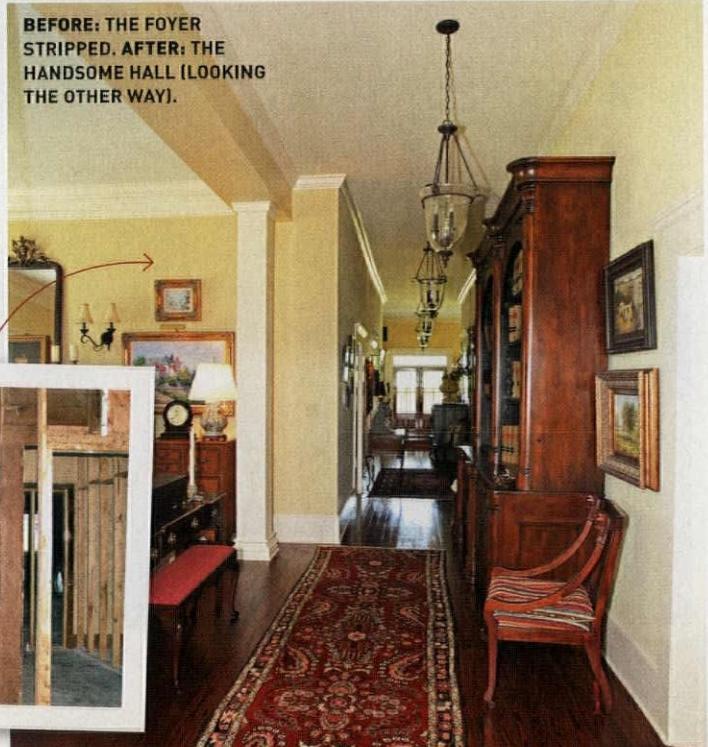
THE LIVING ROOM, WITH ITS RESTORED FIREPLACE.



The 1924 house, approximately 2,600 square feet, for years had been owned by a college and even used as a daycare center—for which the front porch had been enclosed. We changed the roofline after the move. A section had been removed from the remodeled back of the house. We completed the rear with a single 40'-wide "keeping room" and added a Southern veranda behind it.

Inside, we made very few changes to the original floor plan; we just took out a small bathroom that had been added in a hallway. We reused anything that was salvageable: Among our do-it-yourself projects were building two beds out of salvaged doors, and making a trumeau (pier) mirror from the fireplace mantel that had been in the back bedroom.

BEFORE: THE FOYER STRIPPED. AFTER: THE HANDSOME HALL (LOOKING THE OTHER WAY).



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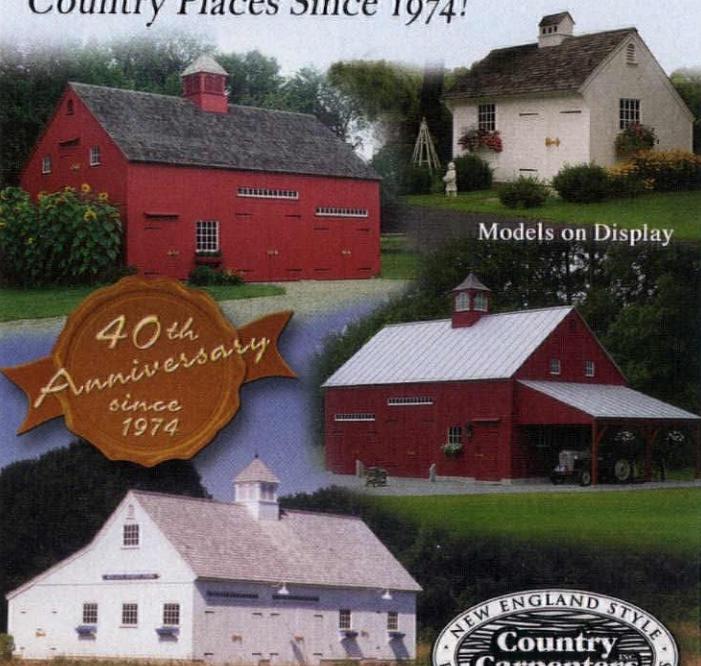
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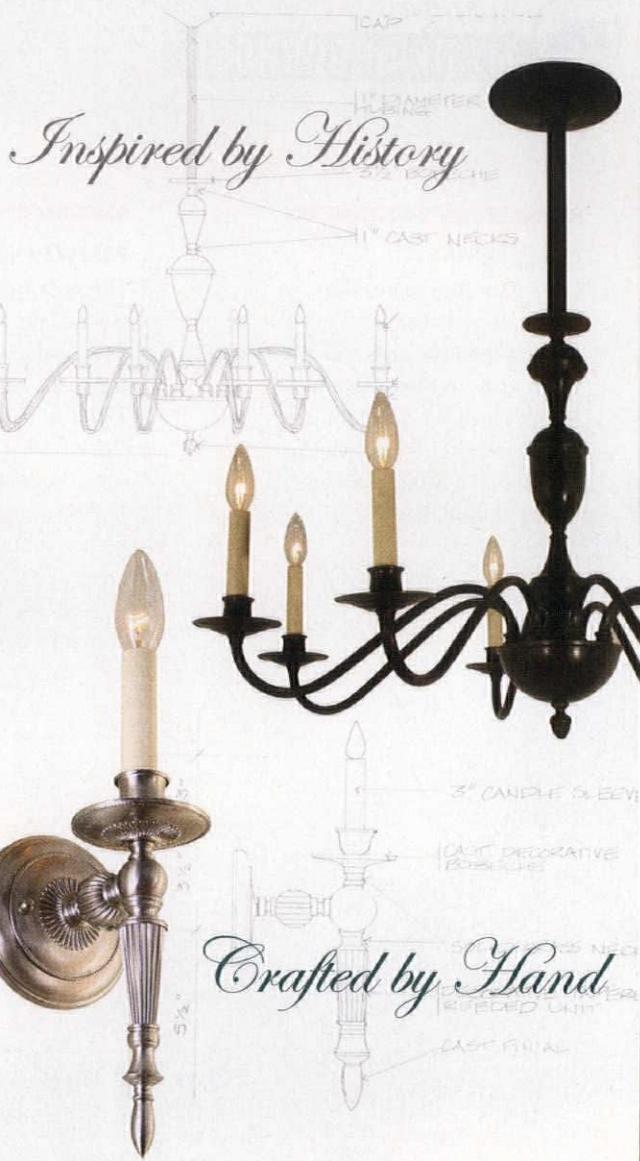
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CIRCLE HOUSE

Only a handful of circular houses were ever built, though the idea dates to the mid-19th century, and Frank Lloyd Wright dabbled in the form. This one was designed by Atlanta architect J.W. Robinson.

POSTWAR HOUSE

The postwar "American Small House" (or Minimal Traditional, as it is also known) is probably the most common home of the 1940s and '50s. A simplified Cape Cod, it's just big enough to meet Federal Housing Administration standards. Such homes could be built quickly and cheaply to satisfy unprecedented demand fueled by returning war veterans and their families.



Door Gates

Exuberant metal sunbursts and sprays guard doors, but they also welcome visitors and bring light and air to the interiors.



SOUTHEAST RANCH

A good example of a later ranch, this symmetrical house is distinguished by a classical pedimented entry porch and floor-length windows. It marks a return to more traditional styles, but within the framework of the postwar ranch.

Suburban Twist / Collier Heights, Atlanta, Georgia



On a thousand acres of uncommonly beautiful but topographically challenging Georgia countryside, a group of far-sighted and racially diverse entrepreneurs built, in the mid-1950s, one of our most prestigious African-American communities. More than 50 small subdivisions were developed over 30 years. The community's 1,750 buildings include well-groomed residences, many in the hands of the original owners. Nearly every mid-century house style can be found here, especially postwar ranches and split-levels. Collier Heights retains its unique place in the history of suburbia and in the hearts of its residents.

Text and photos by James C. Massey & Shirley Maxwell



ORIENTAL MOTIFS

A Chinese-style rancher? Yep! It was designed by the prominent African-American architect J.W. Robinson. The roof and clerestory with upturned corners suggest a pagoda. The "moon door" is enriched by an extraordinary example of the community's signature grille gates.

PICTURE WINDOWS

Typical of the area in the 1950s is this "American Small House," a relatively new style designation. The pyramidal roof and picture window are common in the post-war era. Narrow, non-functional shutters are ubiquitous decorative features of the period.



SPLIT-LEVEL

Located in an early Collier Heights neighborhood, **Juanita and Harold Morton's** house is a hip-roofed, red brick split-level with a large picture window. The compatible extension is also in red brick, the most common building material here.

"Preservation united the community. Someone honks and you wave. It's just a connection we all have. We try our best to look after each other . . . and we really appreciate our elders."

JUANITA AND HAROLD MORTON



Great Porches

It's the season for relaxing in the shelter of a deep, restful porch. Pull up a rocking chair to one of these five houses for sale.



©General Rainey/General Realty Sales

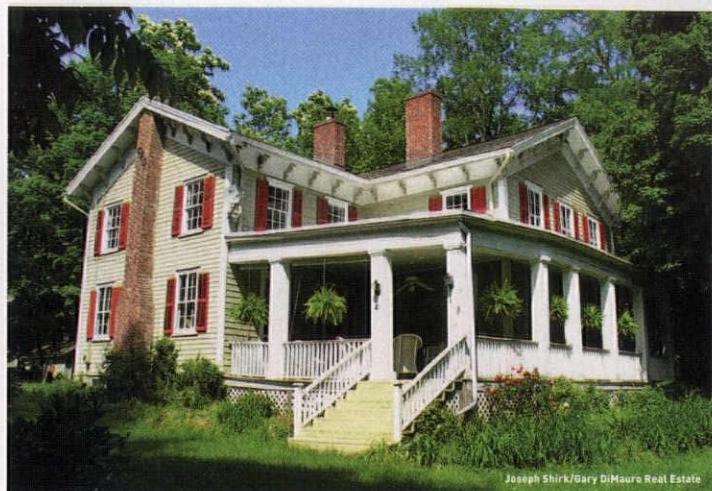
WAYNESBORO, GA / \$324,000

In the same family for five generations, the Perry-Reynolds Homestead dates to 1824. The early Classical Revival style house offers a deep, welcoming porch, wide center hall, heart pine floors, high ceilings, and original moldings and mantels on a four-acre site that includes pecan trees.



PARIS, TX / \$129,900

Foursquare style meets the Alamo in this quintessential Texas house from about 1915. In addition to the deep front porch, it also boasts original cupboards and woodwork, tin ceilings, a brick fireplace, batten walls, and a clawfoot tub. Updates include an elevator, but the house needs new plumbing.



STOCKPORT, NY / \$325,000

A ca. 1820 side-hall Federal with later Italianate embellishments, the James Wild Manor House was built by one of Stockport's founders. Occupied by only a few families, it offers six-over-six windows with hand-blown glass, three original wood-burning fireplaces, double parlors, and a delicate leaded-glass fanlight.



SANTA BARBARA, CA / \$899,000

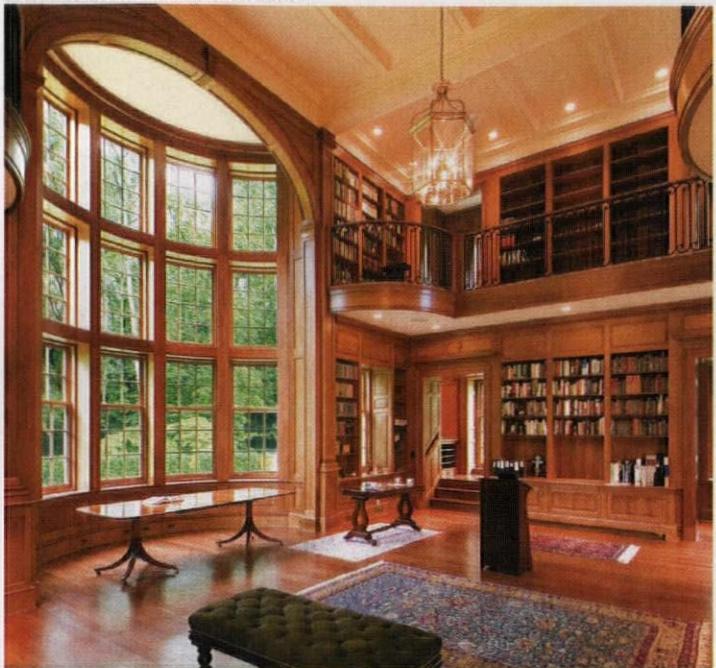
The gingerbread-enhanced Folk Victorian exterior of this 1890s cottage in downtown Santa Barbara conceals 11' ceilings, original pocket doors, beadboard wainscot, and a faux slate fireplace with overmantel. There's also a guest cottage in the backyard.



MT. PLEASANT, NC / \$319,900

A working hotel for more than 60 years and listed on the National Register, the Lentz Hotel was built in 1853 in a mashup of Victorian styles. Notable features include deep, bracketed eaves, a cypress board-and-batten exterior, chestnut timber framing, and heavy hoods over the windows. Inside are seven mantels, pine walls, and heart pine plank floors.

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52

LOST ARTS: CUSTOM MOLDING REPAIRS

Learn to replicate small sections of molding using a technique borrowed from plasterers.



54 FIELD TESTED: SOLAR PATH LIGHTS

56 QUICK MAKEOVERS: FRONT DOOR UPGRADES

58 STUFF MY HUSBAND SCREWED UP

60 SALVAGE IT

62 DO THIS, NOT THAT

64 ASK OHJ

We Grand Openings

WINDOWS EVOLVED
THROUGH TIME TO
HELP DEFINE THE
HOUSES THEY ACCOMPANY.



• BY LYNN ELLIOTT •





DOUBLE-HUNGS WITH A QUEEN ANNE TOP SASH ARE THE HIGH-LIGHT OF THIS TURRET ROOM.

today's modern skylines dotted with shimmering towers of glass make windows seem like nothing more than visual voids on a façade. However, windows are actually a vital element in the overall look and architectural character of any building, especially old houses. Try envisioning the long, horizontal louvers of a jalousie window on a Federal home instead of delicate, multi-paned, double-hung sash. It doesn't work, does it? The right style of window on a historic home can make or break the exterior. And beyond appearance, of course, windows also provide light, fresh air, and a connection to the outdoors.

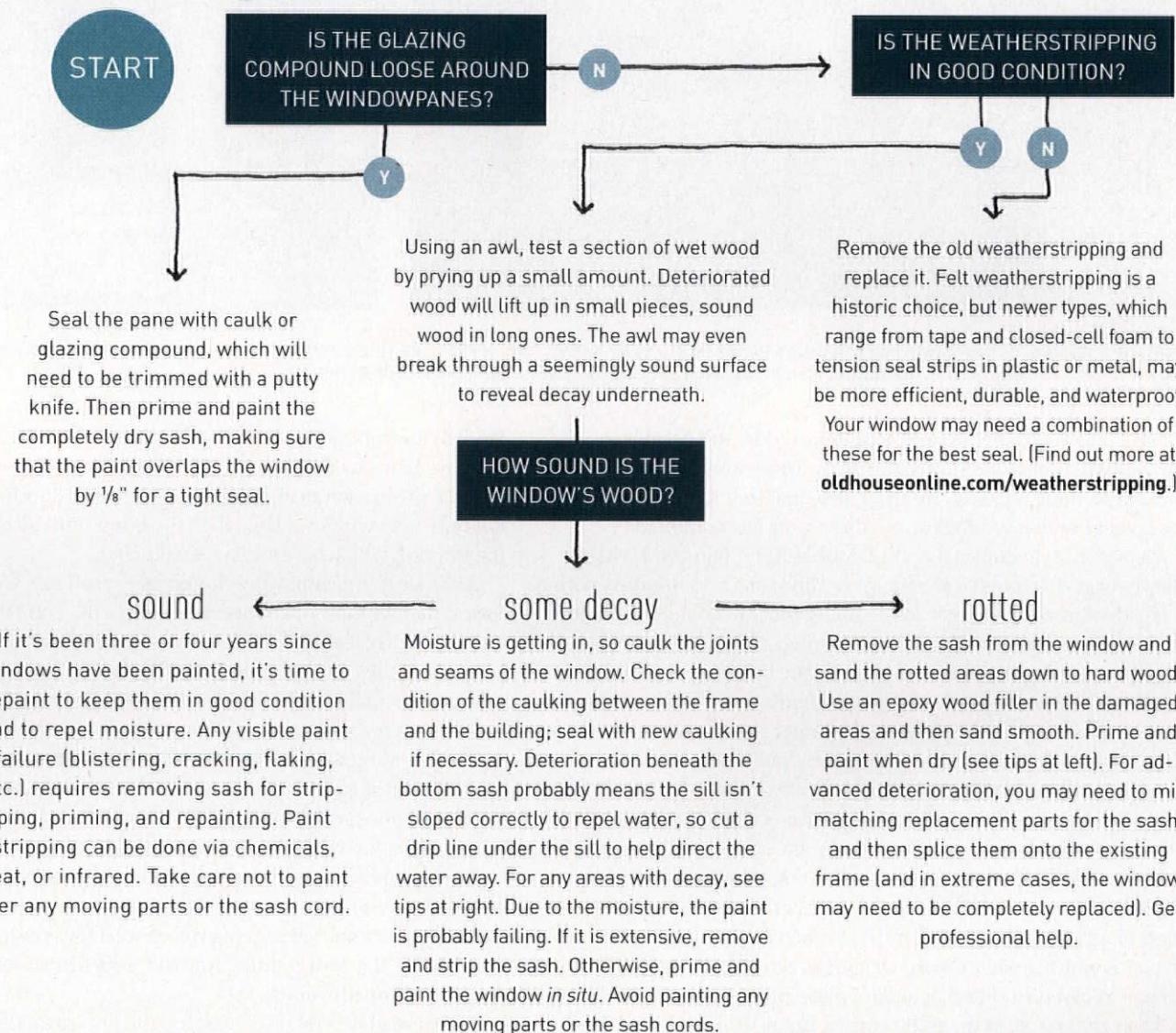
Materials for windows weren't always so readily available. Glass in the New World was mostly imported from England and very costly. Crown glass, one of the earliest types of glass available, had existed for centuries, but only started being made in England in

the late 17th century and later trickled down to the colonies. It was created by spinning a bubble of molten glass until it was flat, a technique that resulted in a bull's eye (or "crown").

Colonial windows were typically casements—sash that rotated out on hinges—and often were paired with wood or brick mullions separating the sashes. The frames were made of either wood or iron, and featured diamond-shaped leaded panes or rectangular ones. Given the expense of glass, windows were kept small. Muntins were thick (at least an inch wide), giving colonial windows a solid presence.

In the 17th century, a new window development arrived: vertical sliding sash. The earliest versions were single-hung: the top sash fixed and the bottom moveable via pins and holes in the frame. By the end of that century, double-hung sash windows became the dominant style; they continue to be popular today. Double-hungs consist of two

what's my window's problem?



TIP • When removing old paint, be sure to **follow lead-safe work practices**. Find more information at epa.gov/lead.



LEFT: NEW TECHNOLOGY ALLOWED FOR EXPANSIVE PANES OF GLASS BY THE VICTORIAN ERA, LIKE THESE ARCH-TOP REPRODUCTIONS FROM MARVIN.
RIGHT: METAL CASEMENTS WITH RECTANGULAR OR DIAMOND LEADED PANES WERE POPULAR ON TUDOR HOUSES.

moveable sashes with a system of pulleys, cords, and weights inside the jamb that helps open and close them. There were also triple- and quadruple-hung windows (bearing three and four sash) that allowed for floor-to-ceiling ventilation, but these were less common.

Georgian style homes featured double-hung windows with either twelve-over-twelve or nine-over-nine sash and muntins with a fairly thick profile. Glass was becoming more available, so the size of panes increased. Sash window openings were larger, brightening up interiors. As the Federal style came into vogue, muntins developed a thinner profile, and their depth was increased. These narrow muntins, combined with the larger panes of six-over-six sash, created more delicate-looking windows.

In 1825, the cylinder process for glass was invented. Glass blown into a cylinder was then split, reheated, and rolled into a flat sheet, allowing for larger panes of glass. Glass sheets for windowpanes became more uniform in thickness, although they retained charming hand-blown inconsistencies. A further development was the plate glass technique created by the French in 1850, which resulted in panes with a greater clarity. Originally developed for mirrors, hot glass was cast on a round or square plate, cooled, and then polished.

Over the course of the 19th century, house styles—from Greek



Revival through Queen Anne and beyond—benefited from these improvements as window panes shifted from six-over-six to a single pane in each sash. The lack of muntins significantly changed not only how windows looked on the house, but also the view from the interior, which became less obstructed.

Another 19th-century development—scroll saw technology—meant that window openings were able to take on new shapes and decorative features. Both the ogee-shaped windows on Gothic homes and the rounded arches of Italianate houses embodied the new ornamental possibilities for windows.

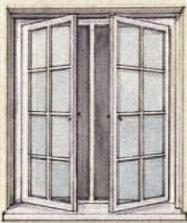
Entering the 20th century, Arts & Crafts houses kept the popular double-hung windows, sometimes with a multi-paned upper sash, as well as casement windows. But the elaborate trim of the previous house styles was gone in favor of flat woodwork that was more in keeping with the developing aesthetic for simplicity.

During all this time, wood had dominated as the most affordable and easy-to-obtain material for window frames. But in 1890, manufacturers started making rolled steel for windows. It would take hold in the 20th century, touted for its fire-resistant qualities and cost-competitiveness.

Rolled steel was made by passing the hot metal through smaller



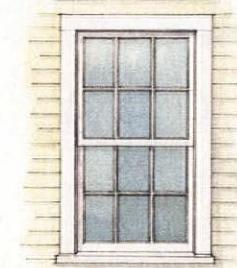
window types



Casements pivot outward on hinges installed vertically, and can be made of wood or metal. Glass panes appear in both rectangular and diamond shapes.



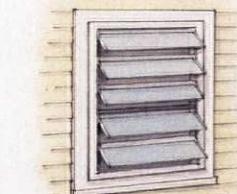
Hopper is a casement window turned on its side, with hinges along the bottom. These windows open from the top.



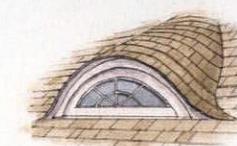
Double-hung windows have a top and bottom sash that both slide open; they evolved from single-hung windows, which had a fixed top sash.



Awnings are a close cousin to hoppers, but hinge on the top and open from the bottom.



Jalousie is a mid-century innovation consisting of long panes of glass set in a track, each of which pivots open.



Eyebrow is one of many decorative window types that appeared in in attic spaces; they were curved, resembling an arched eyebrow, and opened like a hopper.



SCREEN SAVVY

Windows and screens go hand in hand—and screens, too, can often use some maintenance. Make it an annual ritual to examine them when swapping storms for screens in the spring. Repair any small rips or tears, which can be fixed easily with a woven-in patch. And if you plan on installing new screens, remember that bronze—which starts off gold, but quickly gains a burnished patina—is durable and the most appropriate choice for late Victorian through 1930s houses.

ENERGY EFFICIENCY

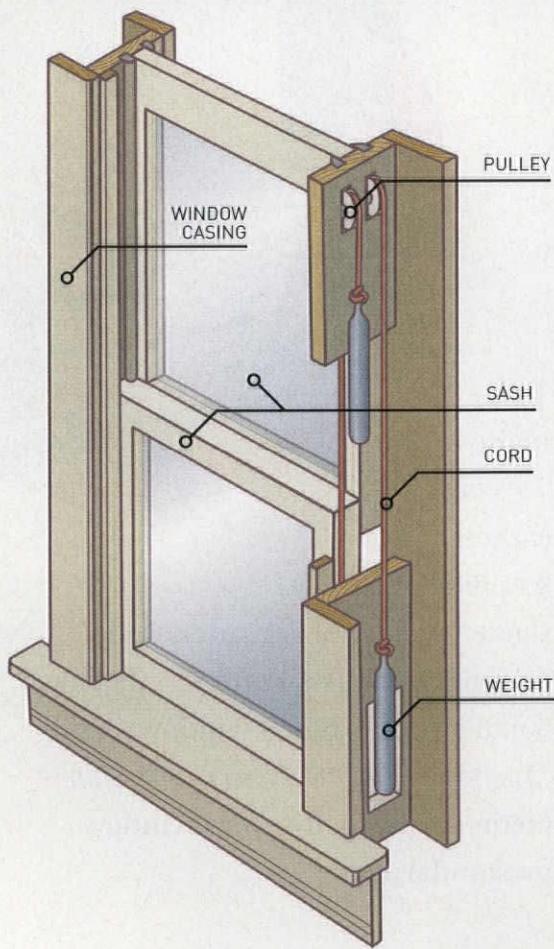
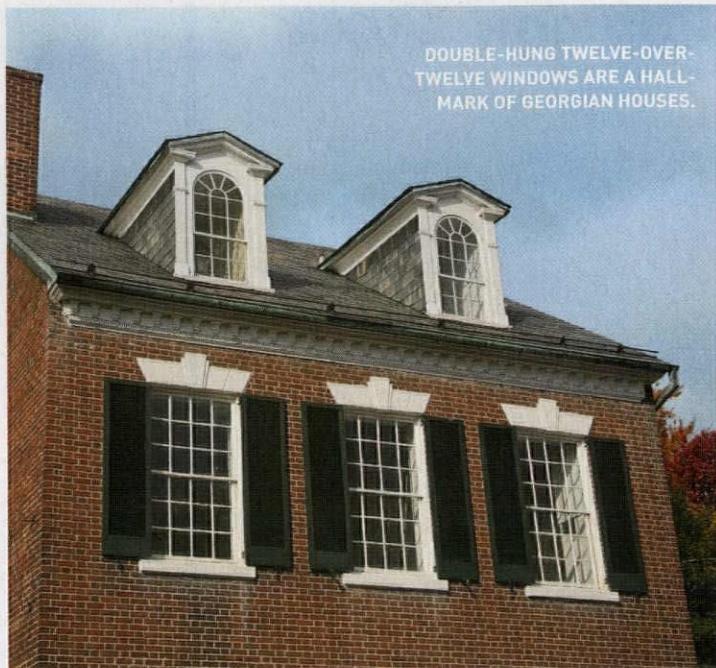
Old windows get a bad rap on the energy front, but new studies from the Window Preservation Standards Collaborative confirm what old-house folks already knew: Properly maintained original windows, accompanied by storms and weatherstripping, are extremely energy efficient. In fact, they exceed the International Energy Conservation Code requirements (a model code that establishes energy efficiency standards). Learn how to make your original windows more energy efficient through the book *Window Preservation Standards*, which offers treatments for virtually every window type and problem: windowstandards.org.



and smaller rollers. Although commonly used for apartment and commercial buildings, the streamlined look of metal windows also was a natural match for Art Deco, Moderne, and International style houses, where long spans of windows often punctuated the exteriors. Casements were the preferred type for residential windows, with multiple panes of rectangular glass—a style that became popular on romantic Tudor houses as well. Metal windows became such a competitive option during this period that wood windows mimicking their style were created, but with the advent of the aluminum window in the 1950s, they fell out of favor.

A final option in the evolution of windows was the jalousie window. With horizontal panes of glass set in a track that opened and closed them by a crank mechanism, jalousies were used on mid-century homes in areas with mild climates because they provided ventilation through the entire window; sometimes they are only found in certain rooms (think Florida rooms).

Windows—whatever their original variety—are more than just a means to allow light and fresh air into interiors—they're an integral part of the architectural style of the houses they adorn. Next time, instead of looking through your window, take moment to look at it.



repair broken sash cords

1. Start by **removing the trim** around the window. Score the edges of the trim with a utility knife to loosen the paint, then gently pry off the trim.
2. **Remove the sash.** The cord may be broken on only one side, but it's best to replace both while you have the window open.
3. Hold the cord to gently lower the weight, then **cut and remove the visible sash cord.**
4. Access the weight, pulley, and the rest of the sash cord by **removing the panel cover** or window casing in the jamb. Use a screwdriver to pull out any screws and gently pry off the panel cover.
5. Remove any remaining pieces of sash cord. **Clean and spray the pulley** with a lubricant.
6. **Run a new cord** through the pulley. Use a $\frac{1}{4}$ "- to $\frac{5}{8}$ "-thick cotton cord with a nylon core.
7. **Tie the cord** to the weight through the hole at its top. Place the weight in the jamb and test it by pulling it up and down. Pull the weight to the top of the window, then run the cord through the channel on the sash. Cut the cord 3" past the hole at the end of the channel and knot it.
8. Replace the panel cover, then **reinstall the sash**—top one first, followed by the bottom. Put the trim and the parting strips back on with 3d finishing nails, roofing nails, or short screws (not deeper than the wood). Fill any nail holes with spackle or compound, and touch up the paint.



Watch the Video

See a video of a window being disassembled at oldhouseonline.com.



More Online

Learn how to replace a cracked pane at oldhouseonline.com.



^ CASEMENT LATCH

Cast iron rat tail casement latch, \$10, hoah.biz

1

COLONIAL

The rustic shapes of cast-iron hardware have a pleasing simplicity that suits colonial homes, and they are also true to history.



3

FEDERAL

Fancier designs with bead or rope details are a classical touch on Federal windows. Originals bore a dark patina, but revival houses often sport upscale designs in shiny brass.

< PULLEY

Solid brass sash weight pulley, \$33, vandykes.com

✓ **SASH LIFT** Rope design recessed sash lift, \$15, hoah.biz



FOR RESOURCES, SEE PAGE 91.

2

VICTORIAN

Intricate patterns make small details like sash lifts stand out on a range of highly decorated Victorian houses.



^ SASH LIFT

Antique Aesthetic recessed sash lift, \$60/pair, historichouseparts.com



SASH LIFT ^

Eastlake sash lift, \$9, vandykes.com

SASH LOCK ▼

Iron & brass sash lock, \$30, historichouseparts.com



WINDOW HARDWARE

4

ARTS & CRAFTS

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Ugly Heaters?

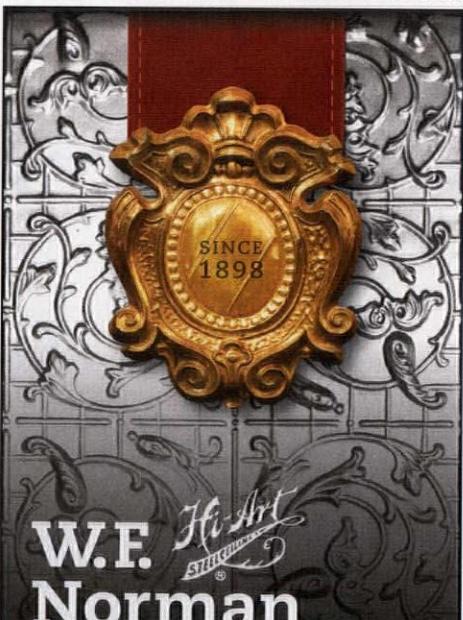


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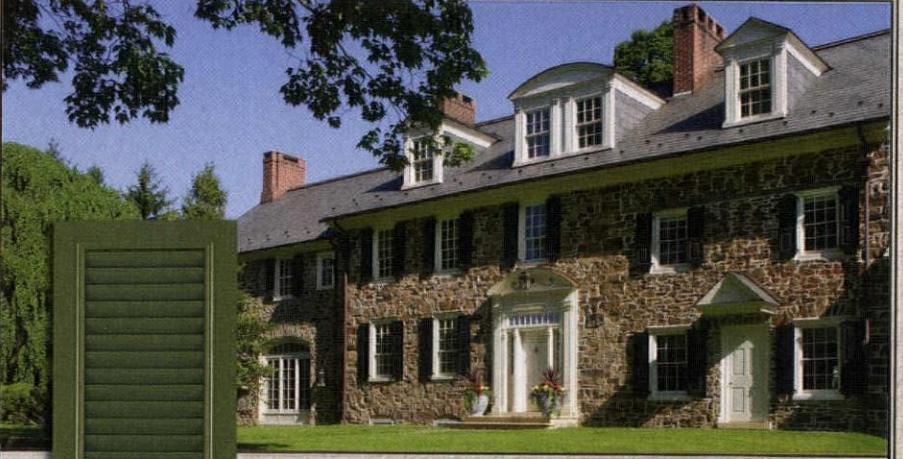


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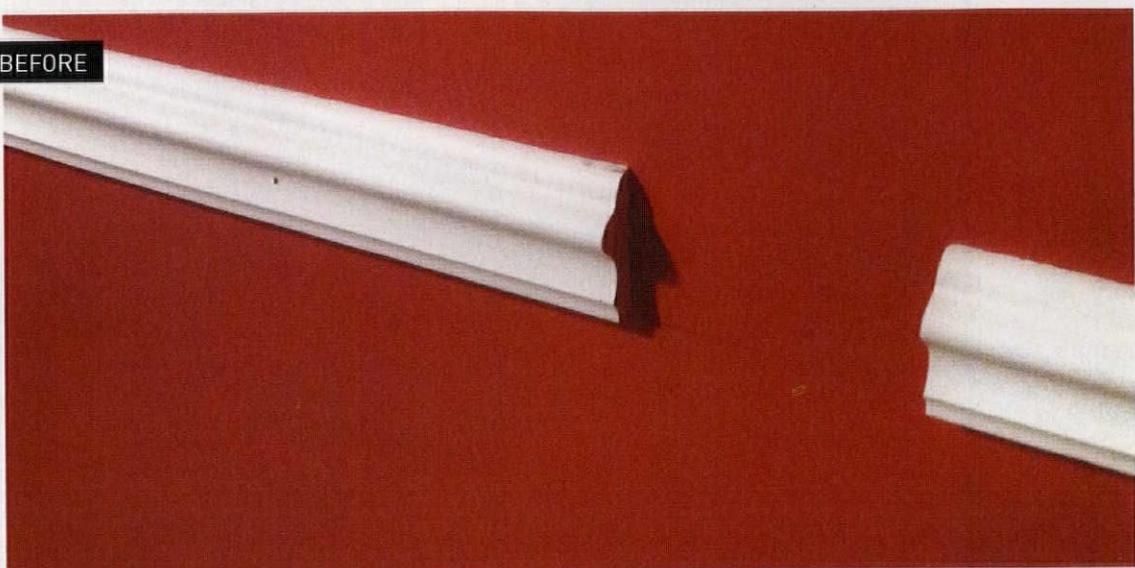
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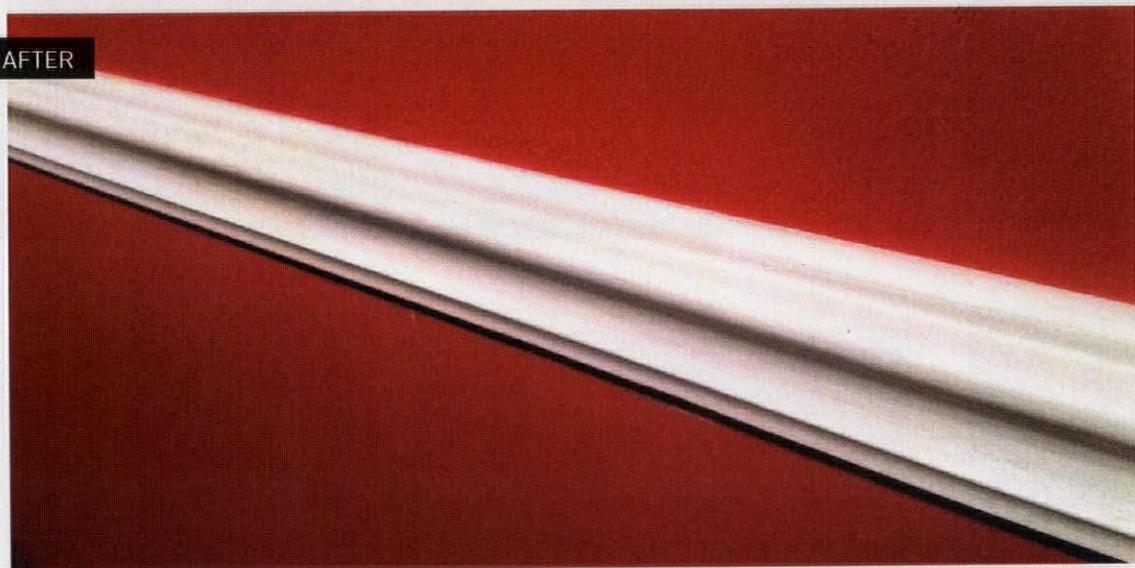
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BEFORE



AFTER



Custom Molding Repairs

 Historic moldings can go missing for a variety of reasons, and they're not always easy to replace. Sure, you can order custom molding knives and pay for custom millwork, but this can be cost prohibitive—especially when only small pieces need replacing. Another approach is to appropriate a technique of the plaster trade. Plaster moldings were not always made in molds; some were “cut” with knives shaped with a profile. Traditionally, plaster could be “run in place” on the wall, using a profile knife to give the plaster a desired shape. The technique, used with plaster, wood filler, or epoxy, works well for re-creating small pieces of missing moldings. **By Brian Campbell**

MATERIALS

PROTECTIVE GEAR

- Chemically resistant gloves (some may be supplied in the epoxy kit)
- Safety glasses
- Ear protection (especially if using a grinder)

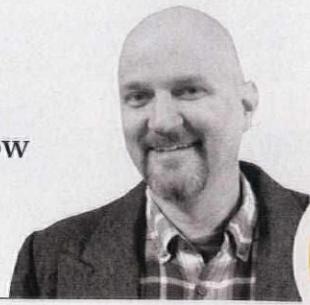
SUPPLIES

- Plastic or metal drywall knives
- Tempered hardboard (Masonite)
- Expanded metal lath
- Masking tape
- Washer-head wood screws (GRK cabinet screws work well)
- Epoxy wood repair kit (Elmers or Abatron, etc.)
- Wood filler, water putty, or setting type drywall compound (optional)
- Acetone
- Primer and paint
- Dropcloth
- Rags

TOOLS

- Drill and bits
- Screwdriver
- Scroll saw or jigsaw (bench grinder optional)
- Files and/or sandpaper
- Tadpole sanding grips (available at Rockler)
- Work light
- Paintbrush

Cutting the scratch coat knife out of plastic with a scroll saw naturally produces a rough edge. The trickiest part is cutting slow enough—too fast, and the blade heats up and the plastic welds itself back together. Don't be concerned if some melting occurs; the profile can be snapped out even with minor connections.



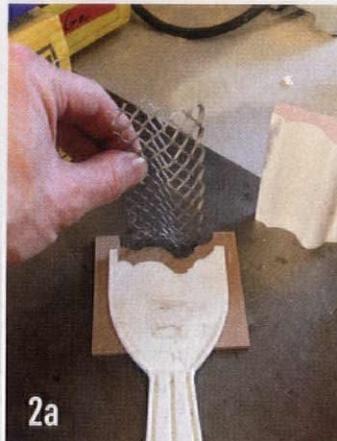
THE PRO TIP



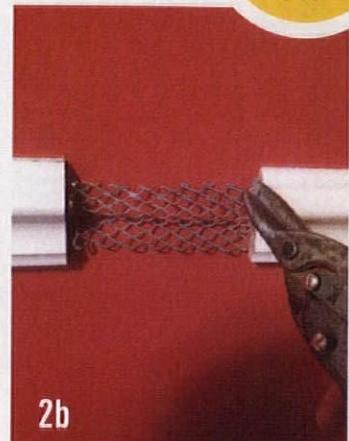
1a



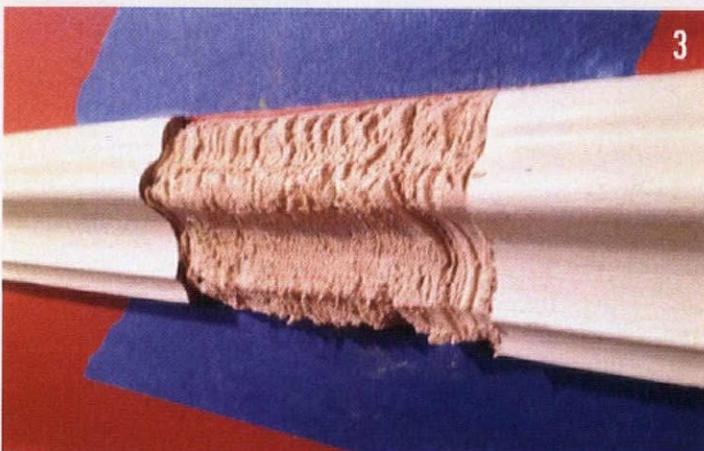
1b



2a



2b



3



4a



4b

STEP 1

Copy the molding shape by tracing or using a profile gauge, then transfer the shape to a "knife blank" (metal or plastic drywall knives work well) with a permanent marker. Metal knives can be "cut" on a benchtop grinder (wear protective gear), while plastic or wood/Masonite knives can be cut on a scroll saw or jigsaw. For patching voids deeper than $\frac{1}{2}$ ", make one knife for the scratch coat (trimming $\frac{1}{8}$ " to $\frac{1}{4}$ " off of the leading edge to set this coat back slightly), and one for the topcoat (filing and sanding the edge so it's a close match to the molding).

STEP 2

Prepare large areas where moldings are missing with expanded metal lath, shaping it to approximate the curves of the molding and screwing it to the wood on either side of the void. If the missing area is small, you can just drive a washer-head screw into it; its head will help anchor repair material. If a repair is due to decay from exposure to moisture, remove unsound wood and treat the remaining wood with a hardener.

STEP 3

Apply the scratch coat. I used a structural epoxy here (Elmer's), and ran the profile knife with a chopping motion to add extra striations and ensure that the epoxy was pushed firmly into the lath. Work quickly, as epoxy used in large quantities will cure faster due to heat buildup. The surface roughness of this coat will ensure a good bond, and also allows for a much thinner topcoat—a thin layer dissipates heat better and slows down the reaction that causes the material to set. You'll appreciate the longer work time and smooth topcoat that results.

STEP 4

Place the topcoat (I like to use Abatron, which tools nicely), running it with your remaining profile knife; it should sit slightly proud of the adjacent molding. Then, tool the epoxy with gloved fingers. Use a cloth damped with acetone to wipe the surface of the epoxy and the gloves. After it cures, file and/or sand the epoxy until you can move your profile knife seamlessly along the repair. Backlighting the knife can help you find high and low spots that need smoothing. The patch is now ready to be primed and painted.



Restore
FIELD TESTED

Solar Landscape Lighting

By Lucinda Brockway

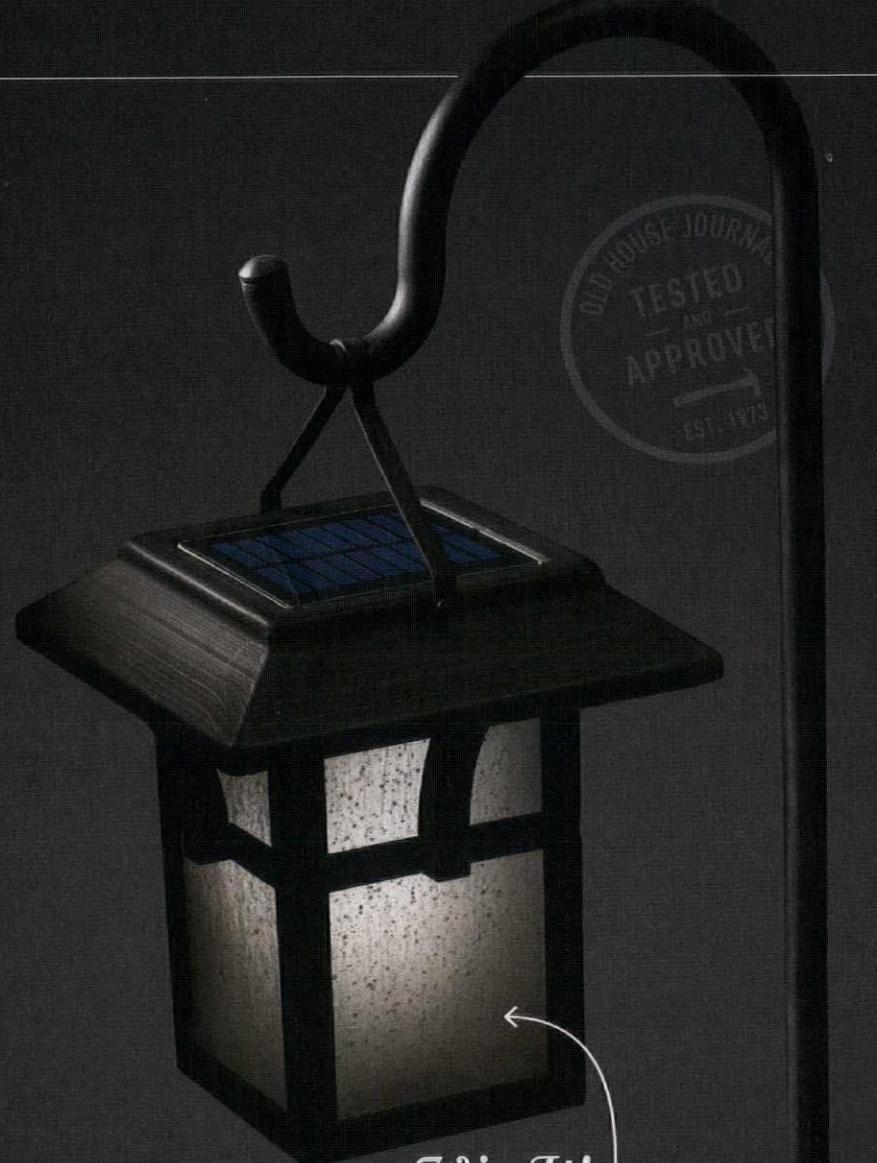
Solar collectors have come a long way since the Carnegie Steel Company tested copper coils to collect solar energy in 1908. Over the past decade, solar technology improvements have resulted in brighter, longer-lasting light, making solar lights an ideal fit for outdoor applications. The basic technology relies on adequate sunlight to recharge a battery via small solar panels embedded in the top of the fixture. When a small photocell determines it is getting dark, it signals a tiny LED bulb to turn on. The light burns until its stored energy is depleted. The battery's energy storage is renewed each day when the sun hits the solar collector.

LED bulbs require little energy, which aids in the lights' longevity. At peak performance, solar landscape lights produce less light than most low-voltage fixtures, but enough to light a 3'- to 4'-wide garden path. Like a flashlight, the quality of the light gets dimmer as the energy depletes—but with eight to 10 hours of sunlight, most lights will provide eight hours of illumination. Batteries usually can be replaced, but the LED bulbs generally are not replaceable.

Solar lights are easy to install, requiring no wiring and no switches. Many lights on the market today are designed to mimic traditional colonial, Victorian, or Arts & Crafts fixtures. Choose a lighting style that best complements the period style of your home.

Fixtures with frosted glass or light sources hidden in the canopy of the luminaire produce less glare than those with clear glass and exposed bulbs, but frosted glass limits the effective spread of the light beam. The LED bulbs in solar fixtures produce warm (yellow) or cool (blue) tones of light that can affect the coloring of nearby plants and path materials. Choose lights with the least glare, the highest light production, and the right color tones for your garden.

-Lucinda Brockway, Landscape Designer



Win It!

We're giving away a set of these Portfolio solar lights! Enter to win at oldhouseonline.com/solar-light-giveaway.

THE
PRO
TIP



INSTALLATION TIPS



Solar path lights cast a circle of light between 3'6" and 4' in diameter. Lights should be placed as close to the path edge as possible. Space the lights 3' to 4' apart, depending on the size of the pool of light.



Purchase enough fixtures to evenly light your path with no "hot spots" or dark patches. Stagger fixtures down both sides of the walk for the best coverage.



Solar lights do best with a minimum of eight to 10 hours of sunlight to charge the battery storage. Cloudy weather, shorter winter days, or placement in shady north locations can affect their performance by up to 50 percent.

Head to Head

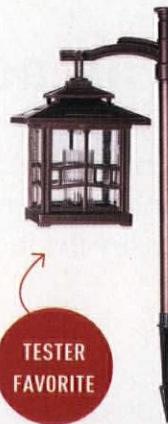
ALL THE LIGHTS WE TESTED PERFORMED WELL FROM DUSK UNTIL DAWN WITH AMPLE SUNLIGHT, BUT DIMMED A BIT ON CLOUDY DAYS.



WESTINGHOUSE

This fixture gave off the most light of any we tested, but the spiderweb-esque shadows cast by the patterned shade proved to be divisive—some loved them; others hated them. A shorter post that put the light closer to the ground also ramped up illumination, and this light got high marks for ease of installation ("Box-to-ground time was about 10 seconds," said Colorado tester Casey Lyons).

Get It: \$15, westinghousesolarlights.com



PLOW & HEARTH

The largest of the fixtures we tested, this one proved a bit overwhelming for modest houses, but worked well for those on a grander scale, such as Michigan tester Mike Sanders' 1930s Mediterranean Revival. Our testers liked the faceted diffuser below the LED bulb, which eliminated potential glare from the patterned shade, but some found this fixture harder to put together than others in the test.

Get It: \$100/set of 2, plowhearth.com



PORTFOLIO

Several of our testers praised this fixture's frosted shade, which helped eliminate glare—but it did cut down on light output: "The light was too soft to have much impact on a path," said our expert, Lucinda Brockway. Testers also appreciated the two easy-to-assemble configurations, which allow the light to be screwed together as either a post mount or a shepherd's hook.

Get It: \$50/set of 2, lowes.com



HAMPTON BAY

Our testers liked this fixture's Craftsman-inspired design and warm light quality, but they were less enthused about the shadows cast by the square shade. And while the hefty square post made this fixture sturdier than some of the others, several testers noted that its light didn't have the same longevity, often fading before sunrise even in optimal conditions.

Get It: \$80/set of 4, homedepot.com

TIP • If your walkway is wider than 4', consider a shepherd's hook post, which allows the fixtures to hang over the edge of the walkway.



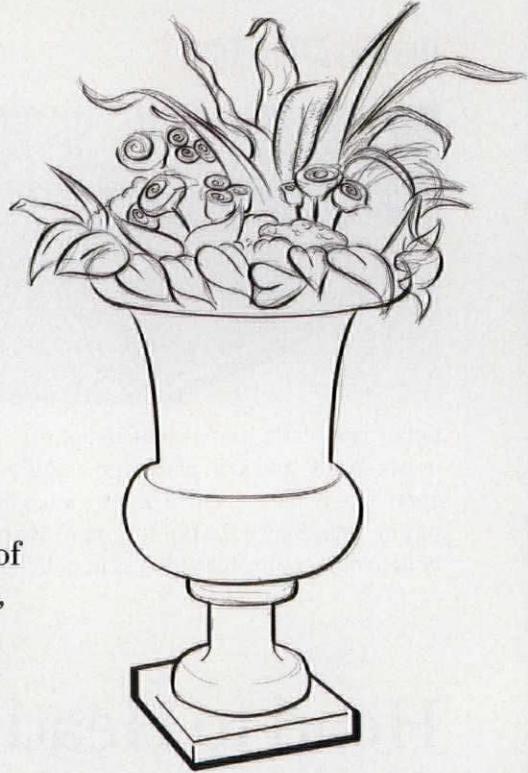
Fine-Tune Your Front Door

The front door often makes the first impression on visitors to your house. Pump up its appeal with these old-house-friendly projects.



Add a pair of urns

Urns and old houses go together, and a pair of statement urns flanking the door or front steps creates a fitting, formal welcome on most old houses. They greet visitors, add color, and gussy up the view. Look for urns with distinctive shapes—pedestal bases or classical carvings—and fill them with plants of alternating heights and colors (such as violas, trailing ivy, and evergold carex), coordinated for maximum impact. It's a simple décor upgrade that carries a lot of punch.

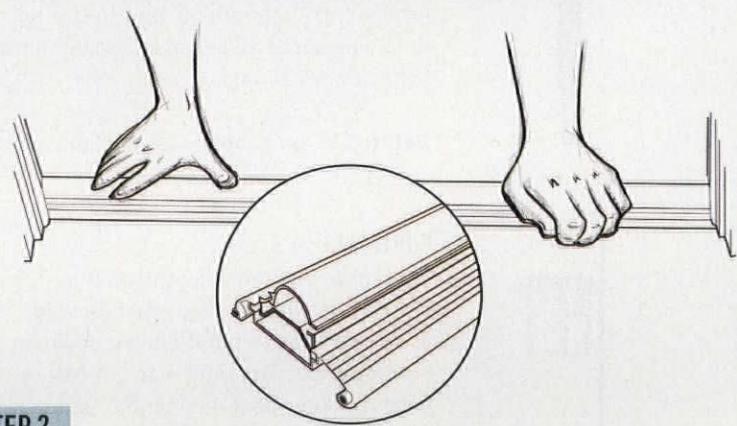
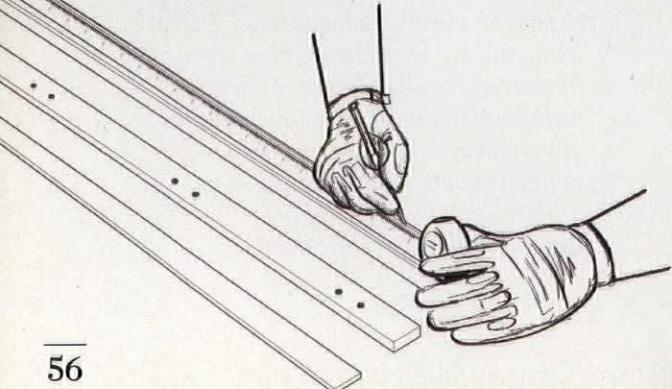


Install an adjustable threshold

A threshold beneath your front door serves many purposes: It keeps rain, insects, and vermin out, and forms a tighter seal to buffer drafts and increase energy efficiency. Adjustable thresholds usually come in three pieces, with one of them easily flexing to account for uneven door bottoms.

STEP 1

If you have an existing threshold, remove it and use it as a guide for cutting the new one. If you don't have a threshold, first clean the area well, then carefully measure the width of the bottom door casing at its narrowest point. Subtract this measurement from that of the threshold and divide the difference by two, then measure and mark in from the threshold's sides—this will keep the pre-drilled screw holes centered. Repeat on each of the separate pieces. Then, using a hacksaw or power saw, cut off the ends along your marks.



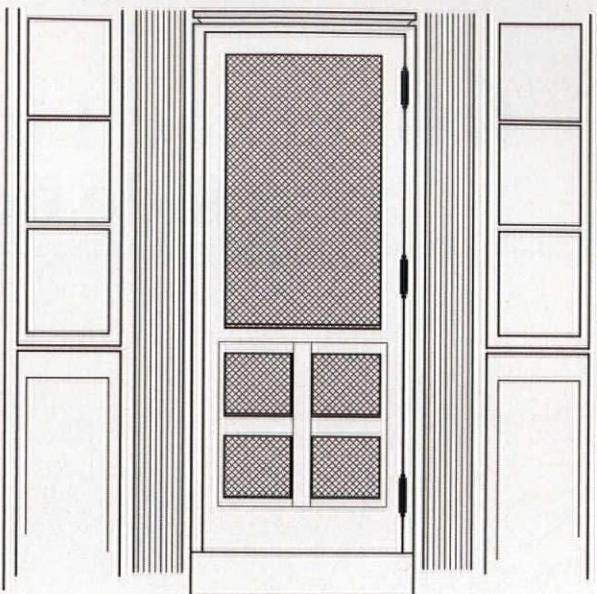
STEP 2

Place the threshold one piece at a time (bottom, middle, top). The middle is generally where the adjustable screws sit—start with all of them at the same depth (same number of turns), place the top piece, and then close the door to check the tightness of the fit. (It helps to look from behind the closed door with a flashlight shining from the front.) If noticeable gaps of light are penetrating, remove the top piece and adjust the screws up or down for a better seal.

WEEKEND

Put up a vintage-minded screen door

The right screen door can bolster your entry's curb appeal while letting the breezes flow. Today, wooden screen doors are available in a variety of styles, from decked-out Victorian to straightforward Arts & Crafts. Select one that matches the style of your house.



STEP 1

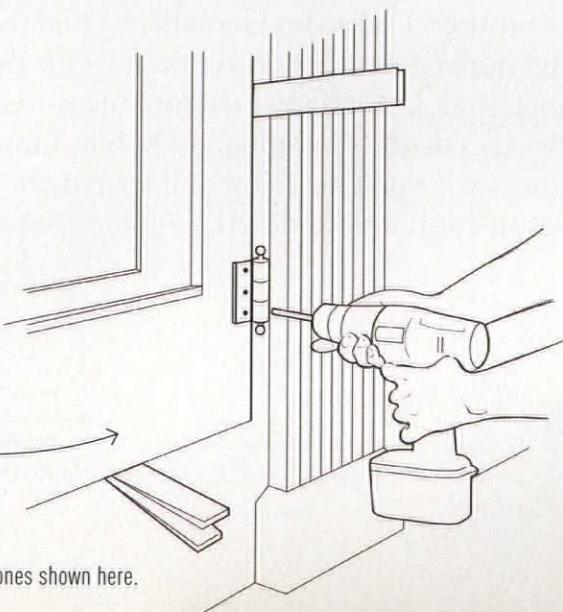
To find the size you'll need, start by measuring your opening. Measure in three places—the top, bottom, and middle—along both the width and the height. Take the smallest measurement from each and subtract $\frac{1}{8}$ " to allow for clearance.

STEP 2

Place the door in the casing and shim on all sides. This checks for fit and ensures that you have the proper clearance. If your frame is out of square, you may need to adjust the door a bit (by planing and sanding) to achieve the $\frac{1}{8}$ " clearance.

STEP 3

Measure and mark for the placement of hinges. Two of the hinges should sit 5" from the top and bottom of the door, with the third placed exactly in the center. After measuring, drill pilot holes and install the screws. Test to make sure the door opens and closes properly. Now your door just needs a knob (or a pull, on more casual houses) to finish it off.



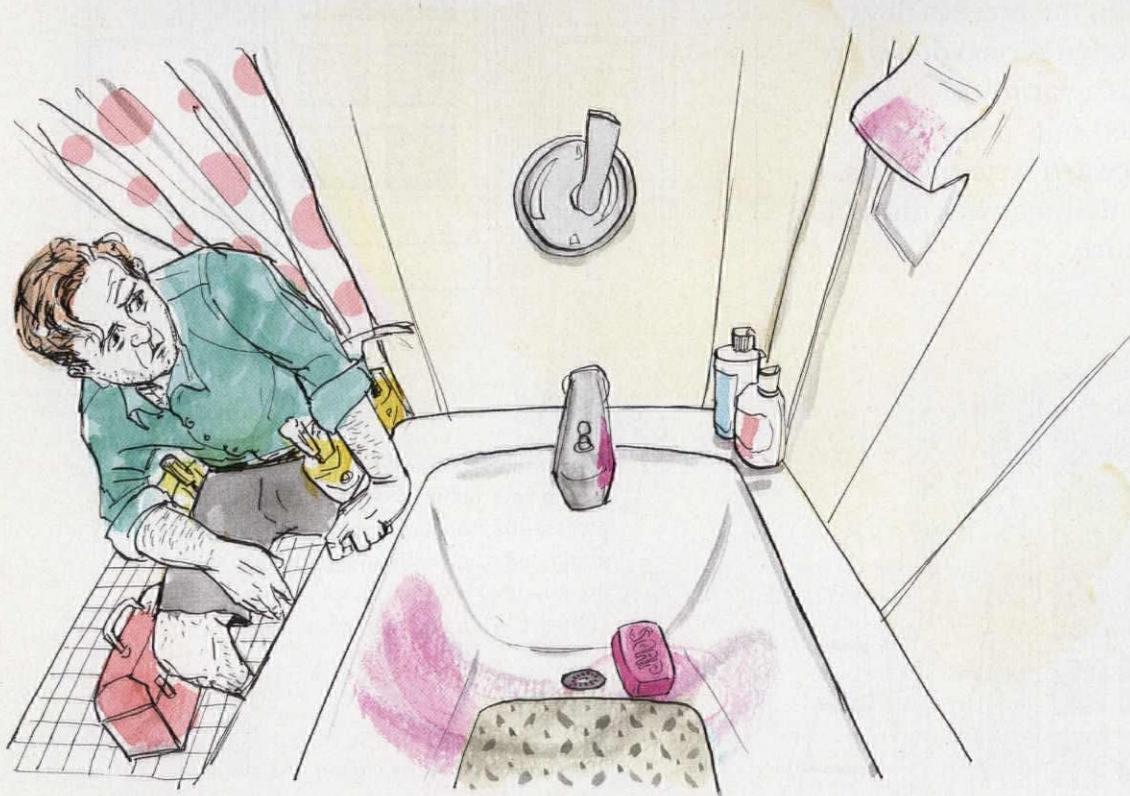
TIP • For an extra dose of authenticity, use **period-style hinges**, such as the ball-tipped ones shown here.



Restore

STUFF MY HUSBAND SCREWED UP

“Oh boy, I installed it upside down!”



My husband decided to install a fiberglass bathtub surround in our downstairs bathroom with the help of his brother. I came home really excited to see the new bathtub—then noticed that the center panel with the soap dish didn't look functional. I called my husband in and asked, “How do you use this soap dish?” He replied, “Oh boy, I installed it upside down. I guess we won't be using that soap dish.” Twenty-seven years later, it's still upside down. —Suzanne Russell



Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at ohjeditorial@aimmedia.com.

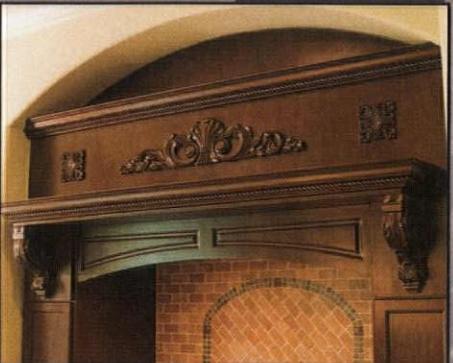
THE FIX

The bad news is that swearing off soap is probably the easiest way to “fix” this blunder. We talked to Dave Cerami, a certified kitchen and bath remodeler with the Philadelphia-area firm Home Tech Renovations, who confirmed that disassembling the surround and flipping the upside-down section is all but impossible. “Things like that don't like to be disturbed once they're installed—they don't have the quality or rigidity to be fussed with,” he says, explaining that the components of fiberglass surrounds are typically fitted together with sealant or adhesive. “As you take them apart, you start to affect other panels—the shower base may be affected, adhesives can be compromised, and the fiberglass could crack.”

Instead, he suggests using this as an opportunity to remove the existing surround and upgrade to more period-friendly tile or porcelain. A one-piece porcelain surround is installed much like its fiberglass counterpart. Laying a tile surround requires a little more finesse (and patience), but incorporating a recessed soap dish (common from the 1920s on) shouldn't add too much extra work to the project. Cerami suggested checking out the ready-made alcoves from Recess-It, which (bonus!) will secure your soap no matter which way you turn them.

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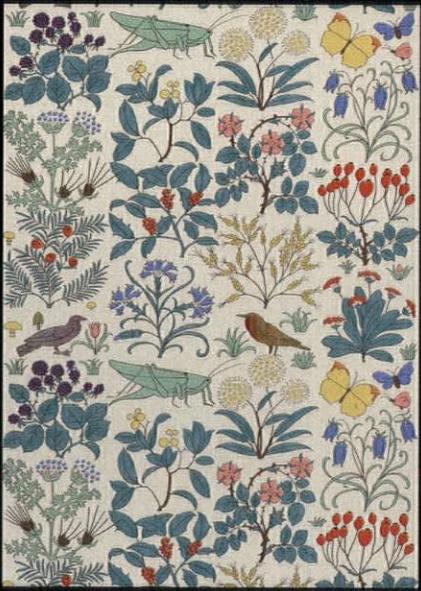
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SCREEN DOOR TRELLIS

With their gingerbread trim, Victorian screen doors are lovely additions to late 19th-century houses. But doors that have ended up in the salvage yard also can be deployed to charming effect in the garden. The twining path of climbing vines harmonizes with delicate woodwork when an old screen door is turned into a trellis, as in this project by homeowner Kirk Willis.

THE COST:

VINTAGE SCREEN DOOR	\$110
CHICKEN WIRE	\$22
REBAR	\$10
TOTAL:	\$142

how to make it

1. REMOVE THE OLD SCREEN

If the door still has the original screen stapled on, use a flat-head screwdriver and needle-nose pliers to pry up the staples and remove the screen. You also can use a screwdriver to remove the old hinges, since you won't need them. Finally, decide whether you want to paint the door—Kirk left his as he found it because he liked the weathered patina, but if you want uniform color, use a good-quality exterior paint that can stand up to the elements.

2. ATTACH CHICKEN WIRE

Once the old screen has been removed, it's time to attach a new one of chicken wire that the vines can latch onto. Working on the back side of the door and wearing gloves to protect your hands, line the edge of the chicken wire up with the edge of the opening closest to you, and staple it in place using a staple gun. Unroll the wire across the door opening, pulling it taut, and staple along the top, bottom, and other side of the opening. Then use wire cutters to trim off any excess.

3. MAKE A STAND

To keep the door trellis standing securely upright, Kirk inserted a piece of rebar into each stile. Using a $\frac{1}{2}$ " bit, drill a 5"-deep hole into the bottom center of each stile, then carefully "screw" in a 1'-long piece of rebar, leaving about 7" exposed at the bottom of the door. Install the trellis in your garden by pushing the excess rebar into the ground. (It helps to place it where there's some wind protection.)

4. TRAIN YOUR VINE

Once the trellis is in place, plant your vine a few inches in front of it. Kirk used fast-growing Virginia creeper, but other options include clematis, honeysuckle, passionflower, or sweet pea. Check the vine regularly; as it grows, train it by weaving it through the chicken wire. (Kirk says he did this about once a week until the vine reached the top of the trellis; he now prunes it once a year to keep it under control.)

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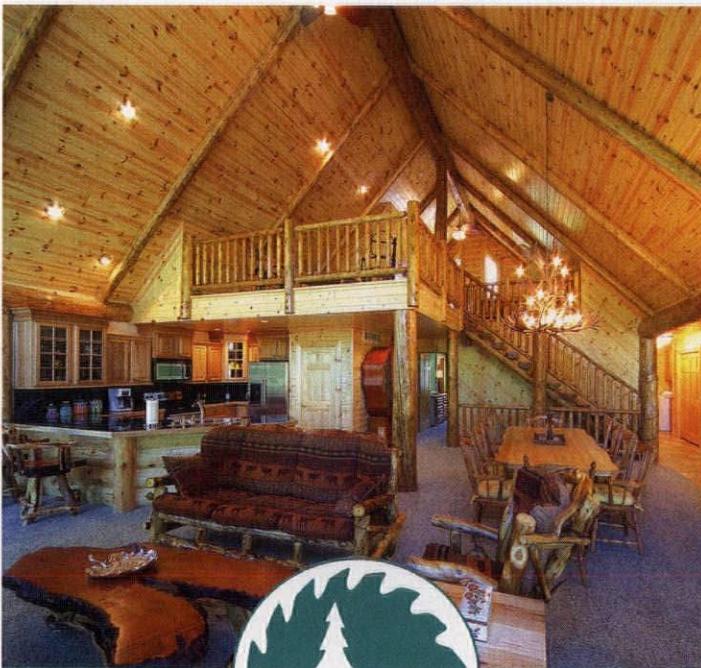
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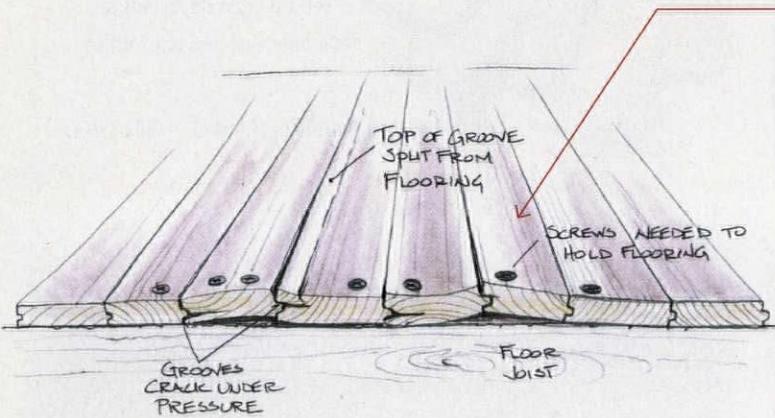
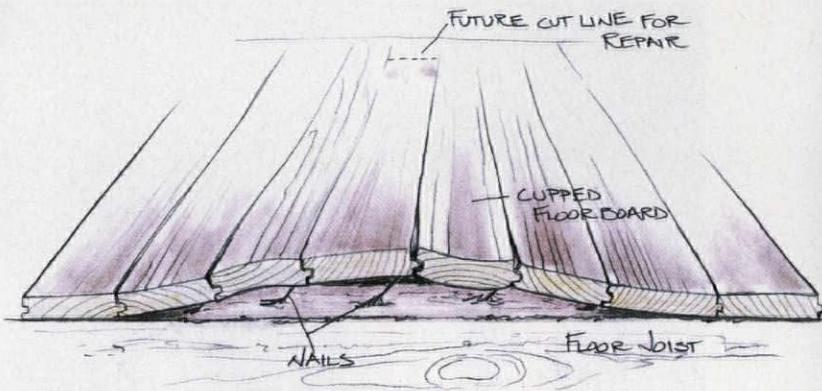


Restore

DO THIS, NOT THAT

Buckled Flooring

Roofs and bathrooms leak; pipes burst; accidents happen. Any time large volumes of water soak into wood floors, there's the potential for buckling as wood absorbs the water, then expands. Since your home's construction won't let floorboards expand sideways, they're forced upwards, pulling fasteners with them. In time, many of the flooring pieces will dry to approximate their pre-flood state. However, some will be permanently cupped. **By Ray Tschoepe**



WRONG WAY

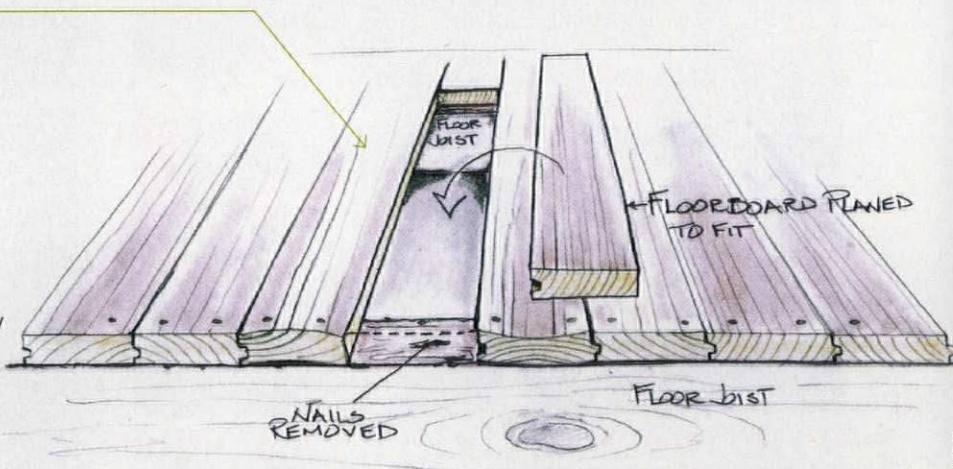
SCREW IT BACK DOWN

Once the flooring appears to be dry (after at least a week or two), it's tempting to force it back into position with screws or large nails. While you might be able to improve the appearance of the floor with the fasteners exerting great pressure, some warping will persist as a result of permanent cupping and bent original nails remaining under the tongues. It will be impossible to make the floor flat. Sanding the high spots might help, but soon tongues will be exposed, and the tops of grooves will split.

RIGHT WAY

REPLACE THE WARPED BOARDS

To achieve a more permanent and aesthetically pleasing repair, you'll have to remove at least one floorboard in the middle of the "hump." Use an oscillating tool to cut through the tongue on each side so it can be pried up, then cut across this floorboard at the next joist. Removing this board allows the remaining floor to flex down to the subfloor or joists when foot pressure is applied. Pry out (or cut) as many of the old nails as you can reach. Starting from the outer edges, stand on the flooring to press it down, and install one to two finish nails through the face of each board at a joist, countersinking the nails. The final (center) board(s) will have to be judiciously planed to fit; it's often possible to reuse originals. Install with finishing nails, and fill the nail holes with colored filler that matches the finished floor. Apply a new finish coating and enjoy.



TIP • If original boards are **too warped to reuse**, match their species, grain, and color as closely as possible.

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Restore

ASK OLD HOUSE JOURNAL



Have a Question?

Ask Patricia at ppoore@aimmedia.com.

“ I found reclaimed lab tops to use as counters; I don’t know if they are soapstone or Fireslate. They are black, very heavy, and marked with scratches and rings. What are they, and how do I refinish them? ”

—Steve, via OldHouseOnline.com



Patricia Poore is
Editor Emeritus of
Old House Journal.

Let’s hope they’re natural soapstone, which is very easy to refinish. You can take a random-orbit sander to it (120-grit paper), then follow up with hand-sanding using a rubber block and finer grits of wet-dry paper (with water). For consistent color, treat it with mineral oil (pharmacy-grade or a thinner formulation available from stone dealers). Soapstone is highly resistant to staining; marks generally will disappear with light sanding, use of a pH-neutral cleanser, or oiling.

A manmade stone called Fireslate also has been used for lab counters and, in the past 25 years, for

kitchen countertops. It is more susceptible to staining by acids (including citrus juice), alcohol, and standing water. It eventually loses its hard finish and becomes porous, at which point it must be stripped using methyl ethyl ketone, sanded down with wet-dry paper beginning with 60 grit, then resealed with Lithofin sealer using a short-nap roller in at least three coats. After a 36-hour cure, it should be oiled with tung oil (repeated twice a year). In wet areas, rubbing in Vaseline will keep white marks at bay.

Soapstone has a consistent texture throughout. Fireslate may have a fibrous feel where it is abraded.

“ A visitor mentioned that a schoolhouse light would look great in my kitchen. Literally salvaged from a schoolhouse? What do they look like? ”

—Joni Cummings, Salt Lake City, Utah

These are ceiling pendant lights with medium to large opal glass (milky white) shades—often with Art Deco styling, sometimes painted with a color stripe or a decorative motif. They are familiar from their use in schoolrooms ca. 1925–1960, and also were used in kitchens and commercial spaces. Several companies sell authentic versions, among them Schoolhouse Electric, Rejuvenation, and Barn Light Electric.



THE WESTMONT FIXTURE FROM SCHOOLHOUSE ELECTRIC >

“ Is there a magazine or reputable online source that focuses on 1950s-era design? ”

—Ellen Freilich, via email

We occasionally cover mid-century design (see page 20 and oldhouseonline.com/mid-century-modern). Other places that target postwar through ’60s include Pam Keuber’s excellent blog Retro Renovation (retrorenovation.com) and *Atomic Ranch* (a magazine and two books, atomic-ranch.com).

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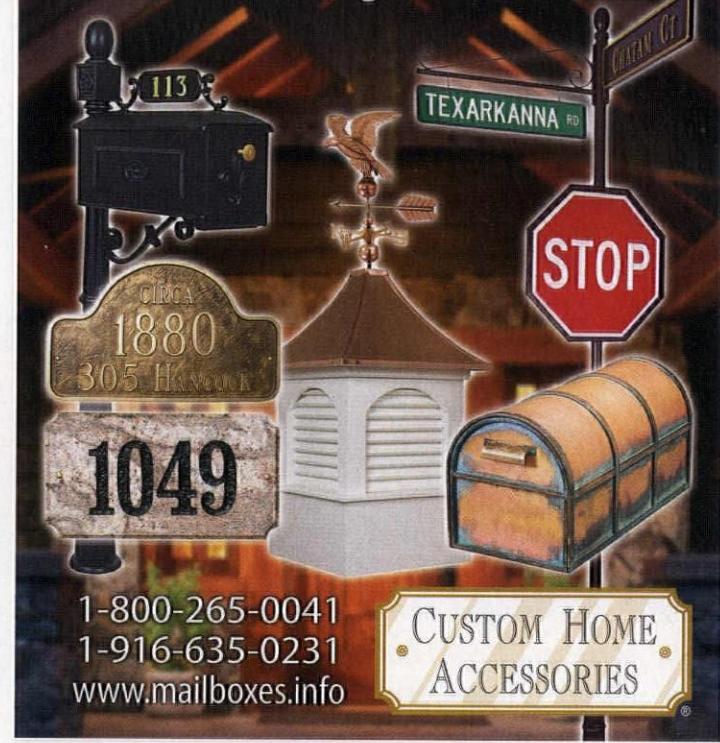
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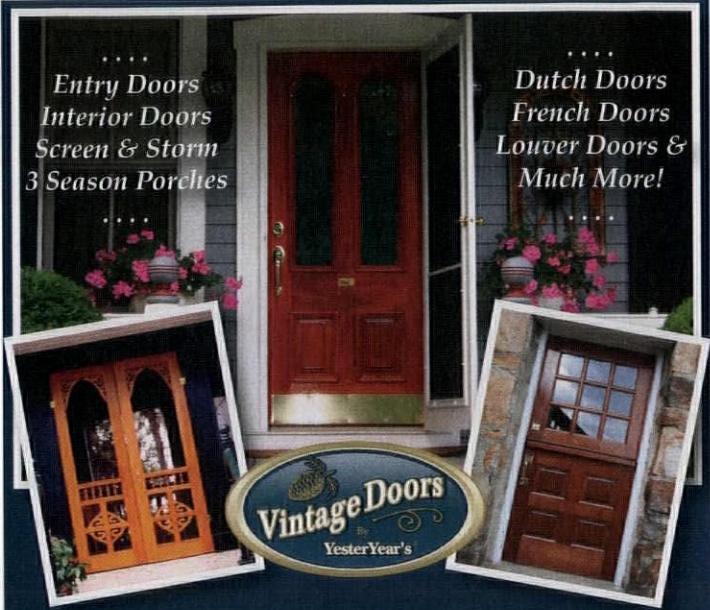
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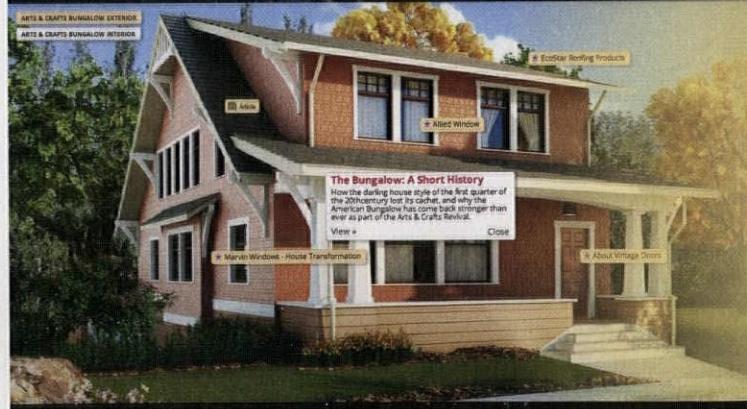
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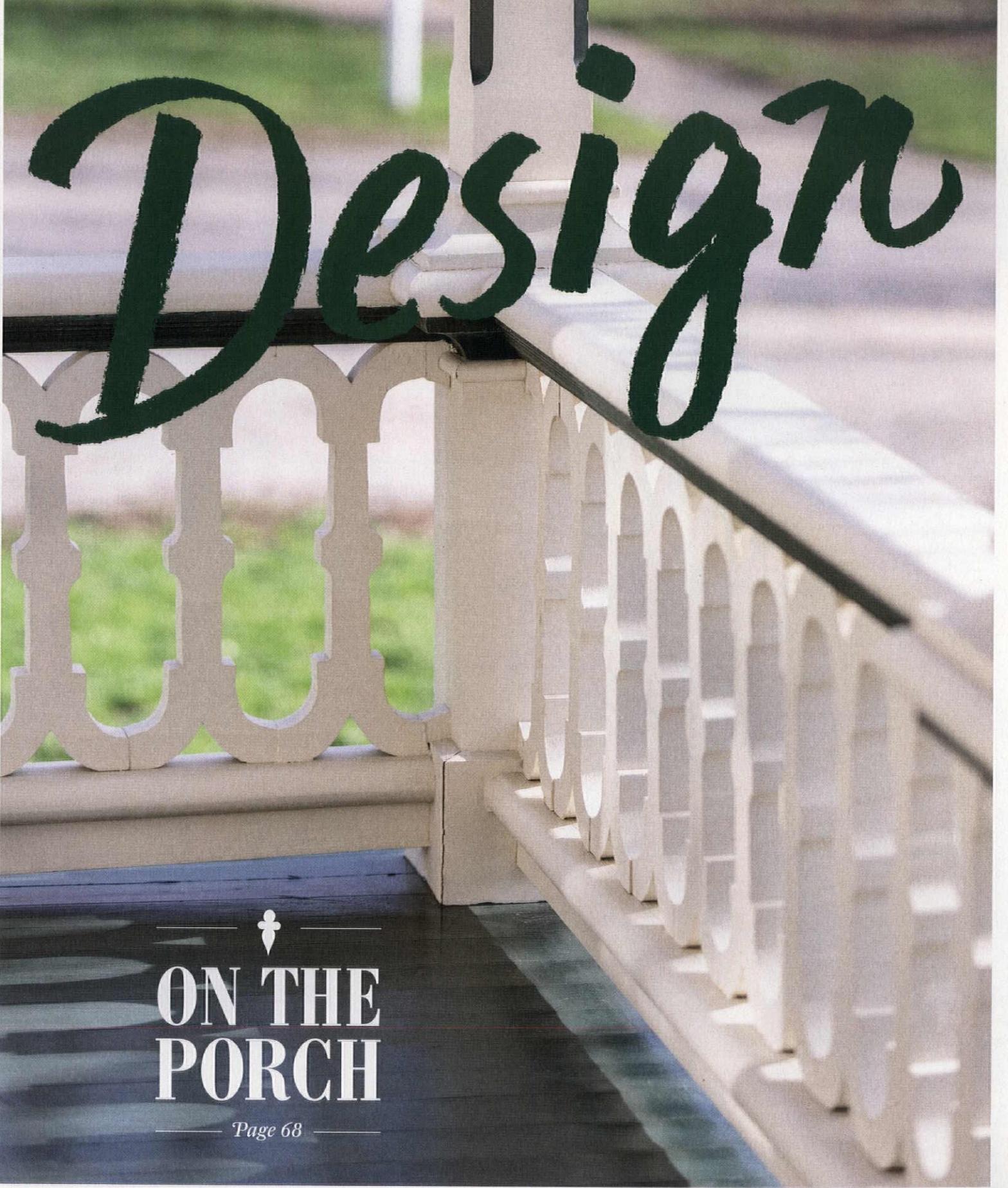
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In conjunction with the 40th anniversary of *Old House Journal*, we've launched a virtual design site: **OHJ Concept Additions**. The editors have partnered with respected architects to showcase additions to basic house forms, their styles running from Federal to bungalow.

OHJADDITIONS.COM

Design



— ♀ —
**ON THE
PORCH**

— Page 68 —

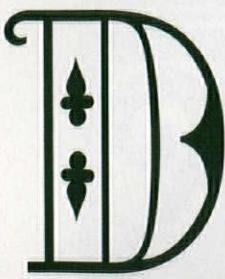


PERFECT PORCHES



*To create a fitting vintage porch,
look to historical precedents.*

BY LYNN ELLIOTT



Dan and Pat Miller knew the boxed-in porch on the Italianate next door to them in Elgin, Illinois, wasn't appropriate for the 1870s house. So when the property went on the market, the serial restorers couldn't resist the chance to buy it and bring back its porch. Using details from pattern books and other Italianate homes in the area as inspiration for the new elements, the Millers began the process of bringing together an Italianate porch piece by piece. Their story is a good a guide for anyone looking to put a porch back on a Victorian-era house.

DETERMINING SCALE

One of the couple's first tasks was to figure out the porch's scale. On Italianate houses, the porch roof and posts often intersect at a point just under a second-story windowsill, and the Millers had evidence of where the porch roof started on this house, but they weren't sure of the pitch.

They turned to a neighbor's porch roof to determine that they needed a pitch of 1:12. With that number in hand, they were able to establish the placement and height of the soffit and fascia. (To keep the soffit and fascia the same all the way around the porch, they needed to build a slight hip into the roof—without it, the fascia on the sides would have to be triangles instead of matching the style of the front.) Next, Dan and Pat determined the height of the porch ceiling. For Italianate porches, it's usually the same height as ceilings in the rooms on the first floor—in this case, 10'.

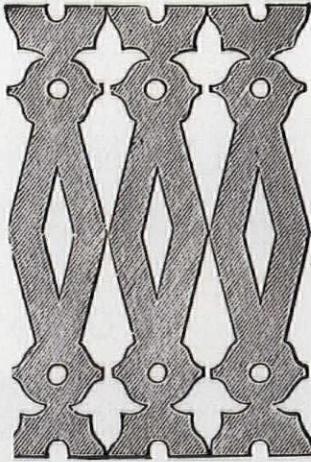
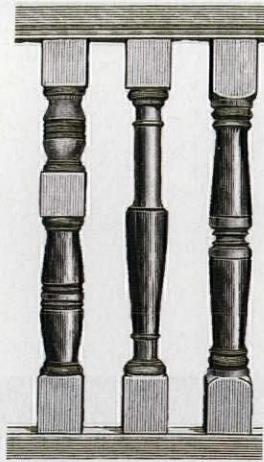
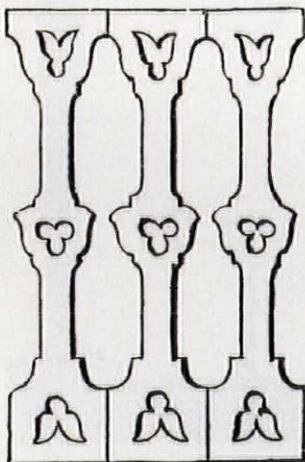
Once they knew the ceiling height, the Millers were able to determine the height of the box beam; subtracting that number from the ceiling height gave them the height of the porch posts. They adjusted this measurement to account for the slope of the porch floor ($\frac{1}{4}$ " for every foot) to get the posts' final height. The pieces of the puzzle were beginning to come together.

To calculate the measurements for the apron, Dan and Pat measured from the water-table board (added to hide the undercarriage of the porch) to the ground, taking off a couple of inches to keep the apron out of the dirt so it won't rot. An important element of the apron is the frame around it, which must be constructed to account for the necessary slope in the porch deck. The apron and the bottom of the water-table board should all be level, despite the floor slope, but the top of the water-table board should be angled with the porch floor, creating a trapezoid. "A very common mistake people make is to not make the water-table boards in the shape of a trapezoid," says Dan. "Without this, the porch looks like it's falling down."

The next design detail—the height of the balustrade rails—also was crucial to the appearance and scale of the porch. Italianate porches, which are tall and thin, usually have very low railings, often placed at the same height as the first-floor windowsills, so as not to interrupt the view. On this house, the windowsills were 26" high—lower than the code requirements for Elgin. The Millers made detailed drawings of the porch with their calculated dimensions and brought them to the local code department. Citing exceptions for lower rails on historic homes in the International Building Code and the Building Officials Code Administrators (BOCA), they convinced their code department to not only allow them to build the rail at the lower height, but also to amend the current codes to allow exceptions for historic homes in their area.

LOCAL INSPIRATION

While scouring the neighborhood for inspiration for appropriate stylistic elements (see "Look for Clues," page 75), the couple noticed an intricate historic porch on a neglected house nearby with posts



A BEVY OF BALUSTRADES

As the largest component of a porch, the balustrade may be the most important element to get right, and owners of Victorian homes have plenty to choose from. A glimpse at era catalogs shows scores of flat balusters in an array of jigsaw designs, as well as a surprising selection of turned balusters, too. Some balustrades could even alternate two sawn designs to create a moving balustrade pattern across the porch. As a primary source material, vintage woodwork catalogs can offer a wealth of information for an array of porch details, from balustrades, posts, and aprons to gables, brackets, and doors.

CATALOG EXAMPLES FROM (LEFT TO RIGHT) 1878, 1892, 1897.





HOMEOWNER DAN MILLER USED SANDWICHED BRACKETS SALVAGED FROM A NEARBY HOUSE TO CREATE A TEMPLATE FOR NEW BRACKETS. SCRAP WOOD (BELOW) ALLOWED THE MILLERS TO TEST OUT DESIGN ELEMENTS BEFORE FABRICATING THEM.



“It’s an extremely satisfying transformation.”



and brackets suited to their project—but it was being bulldozed. With the wrecking crew's permission, Dan pulled splintered porch elements from a Dumpster.

They used those elements—stop-chamfered posts with rail-height molding, scroll brackets, and vine-like ornamentation—as patterns for their new porch. However, some elements had to be resized because the Millers' porch was slightly larger.

The posts required 40 individual pieces of molding, most of which Dan was able to make with a stop block on a miter saw, assembly-line style. He was also able to economize on router work, using a $\frac{1}{2}$ " bit to create the stop chamfers on the posts, the rounding over the rails, the cove and small applied molding on the apron, and the bullnosing on the stair treads.

The sandwiched brackets from the South Elgin house also proved to be a good match to existing brackets on the Millers' house. However, they were too damaged to use, so Dan disassembled them and traced the three pieces on plywood to create a template, which he cut out on the exterior with a bandsaw, and the interior with a scroll saw.

The South Elgin house wasn't the Millers' only source of inspiration: A home in Geneva provided a model for the balustrade. They took tracings and pictures of the balusters, and made measurements

with calipers, replicating that balustrade pattern for the entire porch. To save time, Dan made the balusters by nailing three pieces of wood together, tracing the pattern on the top piece, and then cutting out the pattern with a bandsaw, ending up with three finished balusters. “I drilled pilot holes for the nails so they would go in easily,” Dan explains. “The nails go in the part of the baluster that gets cut out, so no nail holes show in the end product.”

The crown molding and the small bed molding on the fascia of the porch already existed on the house's roof. To duplicate both moldings, Dan used a Belsaw planer and knives cut with his own Viel knife-cutting machine.

PERFECTING PATTERNS

Other porch elements, such as the vergeboards, were modeled from old pattern books. Pat magnified the drawings on a copier until the

PAINT SCHEMES

We've all seen those beautifully painted ladies, but such elaborate paint schemes don't work on every house. Sometimes simpler schemes are a better choice. Classic approaches use three (or up to five) colors to differentiate the body, trim, and accents. Remember that paints can be varying shades of the same hue for a subtle, harmonized effect. While dark colors will make any recessed areas appear more dramatic, they also can turn a notable projecting architectural feature—like a corbel or bracket—into a showstopper.



PROPORTION DOs & DON'Ts

VINTAGE PORCHES NEVER OVERWHELM THEIR ACCOMPANYING BUILDINGS, BUT MANY MODERN ADD-ONS MISS THIS POINT. A FEW KEY GUIDELINES WILL CARRY YOU FAR.

Don't underplay the number of posts or columns needed—the longer the porch, the more it needs to look right. (Posts are usually placed about every 5'.)

Do pay attention to the building envelope, and scale porches to it.

Don't install column bases so they jut over the edge of the floorboards; they should rest entirely on the floor.

Do mirror existing architectural details, angles, and slopes (or, like the Millers, those on neighboring houses).

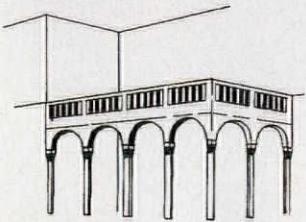
Don't make stuff up—you can't go wrong installing well-researched pieces.

Do remember that wraparounds aren't for everyone—they appeared on specific Victorian styles like Queen Anne, Shingle, and Folk.

WHAT'S IN A NAME?

VICTORIAN PORCH NAMES WERE ROOTED IN THEIR APPEARANCE.

GALLERY From the French *galerie*, a roofed promenade, especially one that projects from the wall of a building.



LOGGIA A covered gallery or passage, arcaded or colonnaded, open on at least one side. Its roof is often formed by the upper story. The term, associated with Italianate architecture, also applies to an arcaded or colonnaded porch.



PIAZZA Originally the Italian term for an open public space surrounded by buildings, or the open courtyard in the center of a villa. During the 19th-century fascination with all things Italian, the term began to be used interchangeably with porch and veranda.

PORCH Utilitarian term for a roofed space outside the main walls of a building. The term should be limited to a covered entry having a separate roof projecting from the wall. Long, roofed galleries intended as outdoor "rooms" are more accurately termed verandas or piazzas.

PORTE-COCHERE A "coach door," it's a carriage porch that allows passengers to alight from a carriage (horseless or otherwise) and enter the house without being exposed to the elements.



PORTICO A roofed space, usually open on three sides, forming the entry and centerpiece of the façade of a temple, house, or church. Classically derived, it has columns and a pediment.

STOOP A small porch, platform, or staircase leading to a building's main entrance. The term, used mainly in the northeastern U.S., derives from the Dutch *stoep* (step).

SLEEPING PORCH Popular in the late 1800s and through the 1920s, a space, open or with many operable windows, usually adjacent to a bedroom and used for fresh-air sleeping.

UMBRA (UMBRAGE) From the Latin word meaning "that which offers shade." Victorians used it as a synonym for porch to show their familiarity with classical Italy.

VERANDA The term comes from the Hindi word *varanda*, which denotes a roofed open gallery designed for outdoor living in hot weather. With its emphasis on warm-weather leisure, veranda is best applied to any porch extending the full width of the building or wrapping around two or more sides.



HOMEOWNERS PAT AND DAN MILLER ON THE RE-CREATED PORCH.

image was blown up to the size needed. She often had to magnify multiple sections of the design, then tape them together to create the full-scale template. She also researched Sanborn maps to determine the footprint of the original porch, which was smaller and not as deep as the enclosed porch had been.

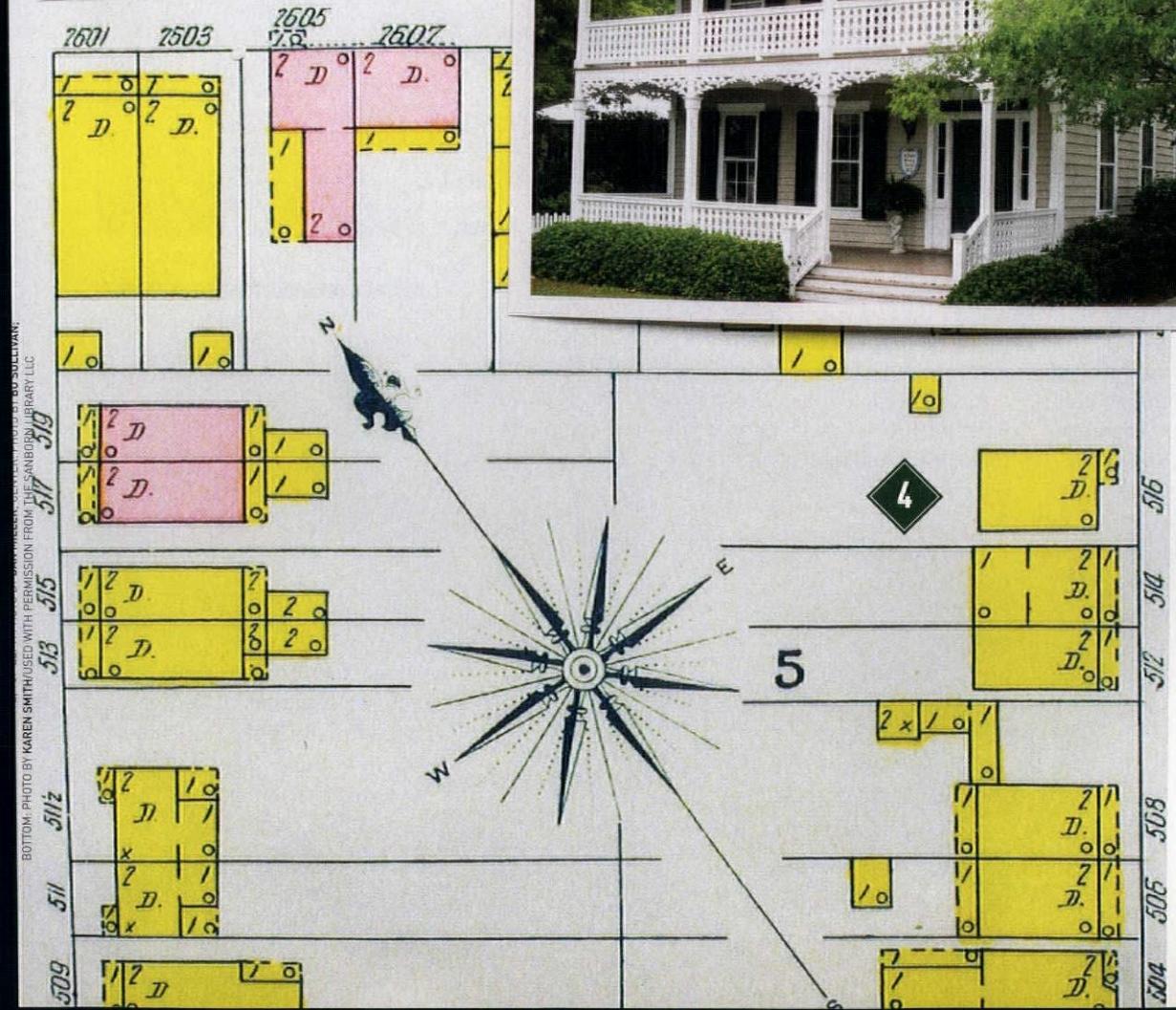
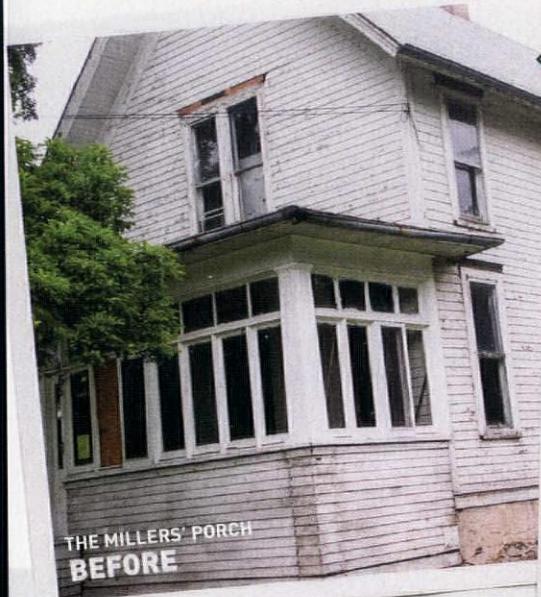
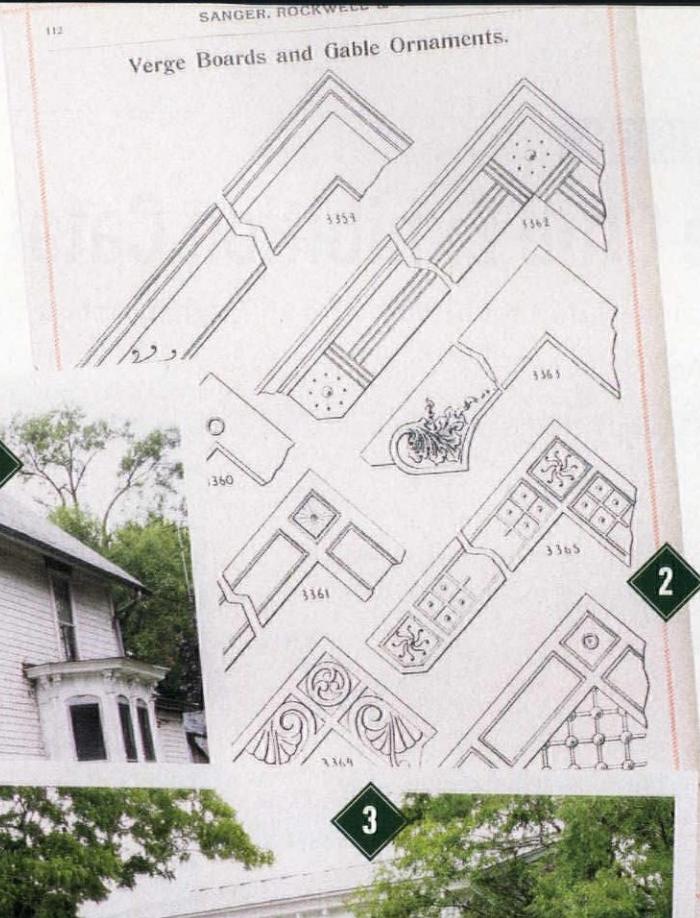
Dan and Pat struggled for a long time on the design of the porch apron, but finally settled on a simple frame with a beadboard field, corner brackets, and an appliquéd medallion copied from their carriage house's vergeboards. The brackets are the type used for screen doors; Dan created them from a copy of a screen-door bracket he had traced decades earlier. He made the small applied molding on a router table.

After they decided on each element of the porch, Dan created a full-scale mockup out of scrap wood, which they would leave in place for a few days to see how they liked the look of the design. (Neighbors occasionally gave feedback, too.) Some elements required multiple mockups—the apron, for instance, took four tries before they were happy with the design.

Though tracking down and creating the elements for the new Italianate porch was hard work, Dan and Pat say it was worth it. "We have 18 windows that we can look out of and see that house," Pat says. "It's an extremely satisfying transformation." Plus, they know that a porch that matches the house will never go out of style.

FOR RESOURCES, SEE PAGE 91.

LOOK FOR CLUES



1. YOUR OWN HOUSE

It's sometimes possible to find ghosts (faint outlines of missing structural and decorative elements) in the paint, which can lead to accurate reconstructions.

2. VINTAGE PHOTOGRAPHS AND PATTERN BOOKS

Pattern books provided ready-cut house parts during the Victorian era (see some examples in "A Bevy of Balustrades," page 70). These can be accessed through some libraries, online digital collections, and also certain restoration consultants (like Bo Sullivan at arcalus.com).

3. NEIGHBORING HOUSES

Well-maintained houses of similar style and vintage can offer examples of details popularly installed when your house was built (as the Millers found).

4. SANBORN MAPS

The Sanborn Fire Insurance Company meticulously recorded every building in major cities across the country for some 100 years—and included such details as porches and cladding materials. Sanborn maps are housed in several university libraries (Indiana and Stanford are a couple) and the Library of Congress, where many can be viewed online. Find out more at oldhouseonline.com/sanborn-maps.



Design
VINTAGE VISION

T-Square Club Exhibition Catalogue / 1910

Storybook-style elements add to the charm of an English Arts & Crafts-inspired cottage.



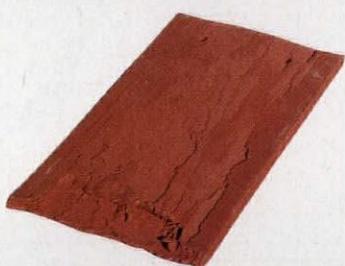
Chimney pots aren't just a fanciful accessory—they also help improve flue drafts. Cannon Barrel chimney pot, from around \$800, chimneypot.com

Casement windows—both wood and steel—were common on early 20th-century houses and are worth preserving. For instructions, see oldhouseonline.com/casement-repair.



Rustic oak-barrel planters provide a down-to-earth base for the topiaries flanking the front door. Recycled oak barrel planter, \$50, lowes.com

Medieval motifs, like simple plank doors with prominent ironwork, were popular for English-derived house styles like Arts & Crafts, Tudor, and Storybook. Arch-top plank door, from \$1,990, gcdoor.com



This house's façade is largely defined by its roofing material: rough-textured terracotta-colored clay tiles that impart a handmade look. Flat shingle tile in Antique, from \$3/square foot, ludowici.com

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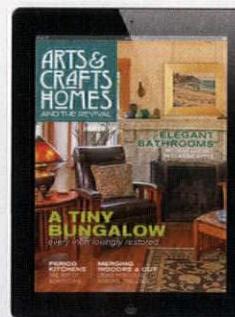
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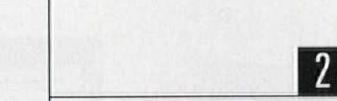
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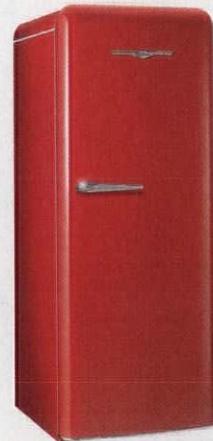
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5

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2. RETRO SCALLOPS

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3. NEUTRA NUMBERS

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4. PERFECT BALANCE

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5. PURE COOL

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Craftsman Colonnade

A characteristic element of Arts & Crafts interiors is the room-dividing colonnade: matched columns or piers set on built-ins and supporting a beam or arch.

ASSEMBLY

The colonnade took the place of a wall, allowing for an open plan while defining separate spaces, and contributing to the cozy feeling of a bungalow interior.

WOOD FINISH

Most colonnades were built in an attractive wood like oak, chestnut, or mahogany, clear-finished to celebrate the grain. Some were painted, especially when Colonial Revival sentiment intruded.

BUILT-INS

Columns (or square or tapered piers) occasionally ran floor to ceiling, but more often they rested on a pedestal expressed as a low knee wall, bench seat, bookcase, or china cupboard.





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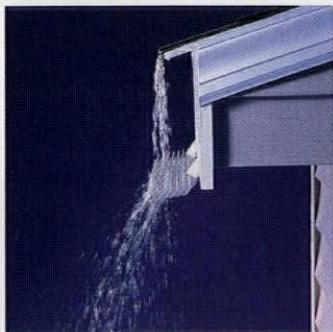
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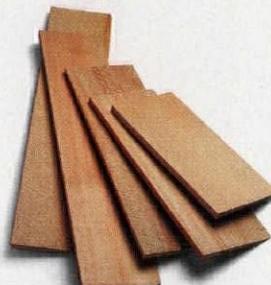


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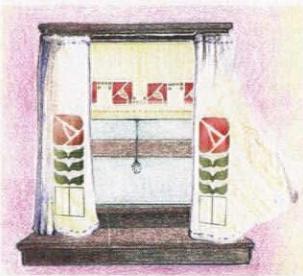


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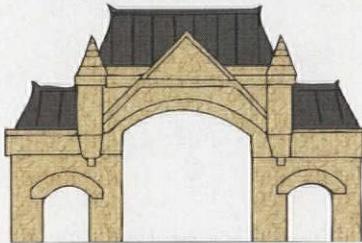
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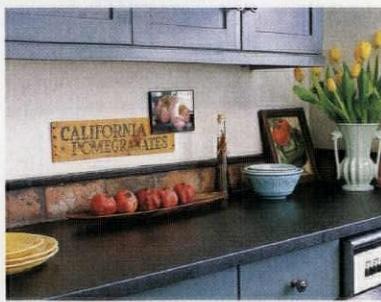


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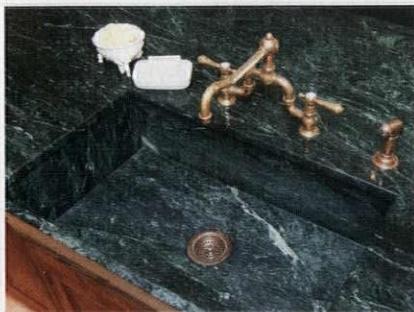


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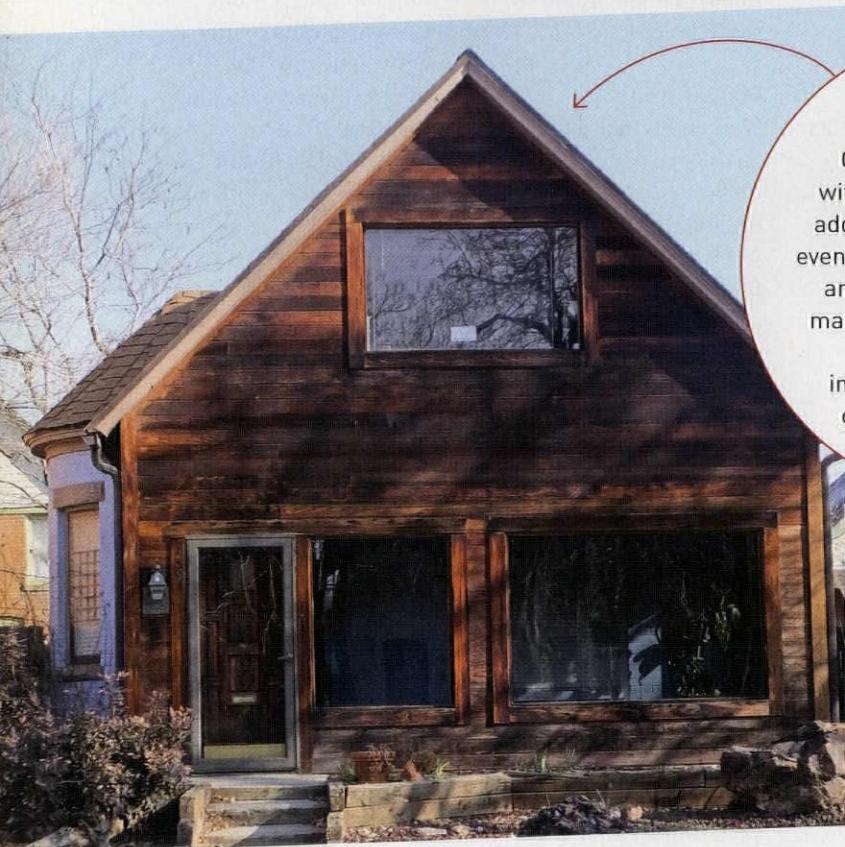
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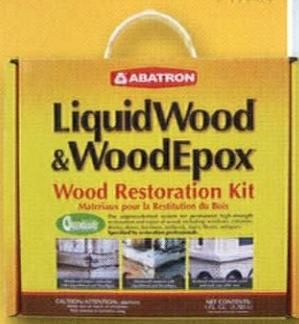
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